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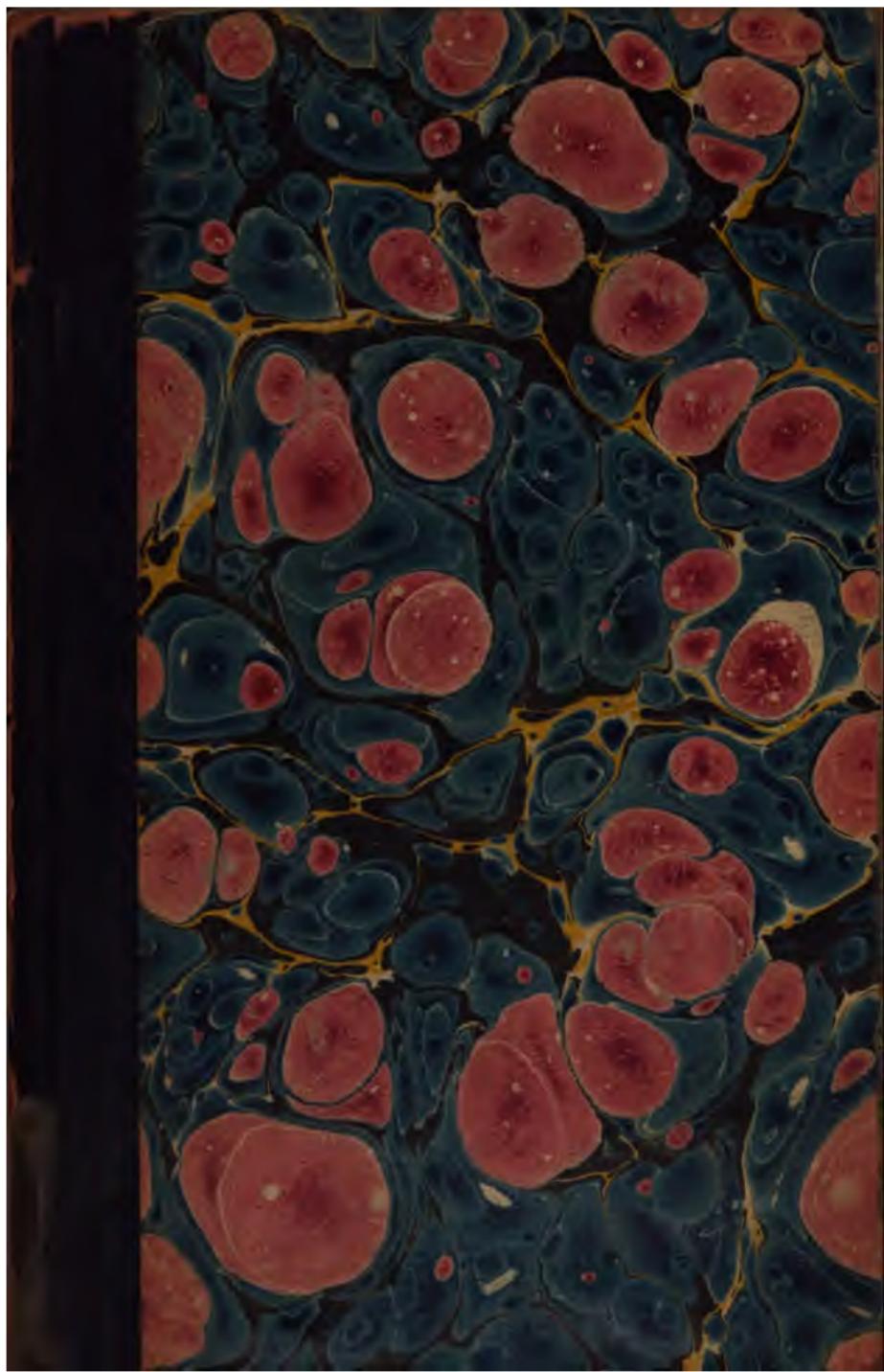
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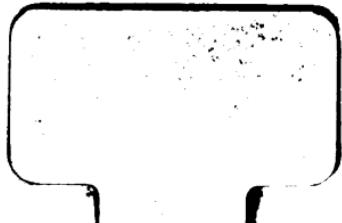
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# HOMER'S ILIAD:

BOOKS IX., XVIII.

WITH

CONCISE NOTES, GRAMMATICAL AND EXEGETICAL;

AND

A PAPER ON THE HOMERIC CONTROVERSY.

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## P R E F A C E.

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THESE Books complete the portion of Homer appointed for the ordinary Curriculum of the University of Dublin : they are those also generally read in the sister country. The Notes on Books **ix.** and **xviii.** are necessarily somewhat more full and critical than those on the first three Books. I can fairly state that I have passed over in silence no difficulty that I was aware of.

Among many flattering notices of the earlier Books, I have been accused of attributing to Heyne explanations which are not to be found in that commentator. The critic, I suppose, was not aware that there are two very different editions by that editor,—a smaller one, intended for the use of schools, &c., in two volumes, frequently reprinted in England ; and his great edition in eight volumes, 8vo (Leipsic, 1801). The latter is the work I have regularly consulted.

In the Introduction I have touched upon some of the leading points of the Homeric Controversy; as it rests at present. I have been careful to point out incidentally the erroneous data upon which modern scepticism proceeds; and to show that, as perfection is not to be found in any of the works of humanity, we must not reject, as spurious, portions or passages which present a few inconsistencies or defects.

For this purpose I have availed myself of the work of Col. Mure, the approved champion of the individuality of the “man Homer.”

I beg also to express my thanks to Dr. Kennedy for many valuable suggestions.

To insure an accurate, neat, and readable volume at a minimum price has been my object; and I may, I think, fairly say, that in these points, at least, this and its sister volume may safely compete with any.

GEO. B. WHEELER.

29, TRINITY COLLEGE, DUBLIN,

*October, 1856.*

# INTRODUCTION.

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## ON THE HOMERIC CONTROVERSY.

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THE literature connected with Homer and what is called the Homeric question extends to some hundred volumes, annually increasing, as, since the time of Wolf, every scholar of any repute on the Continent, and many in our own country, consider it a point of honour to state their views upon the controversy. Many of the treatises thus produced are characterized by great ingenuity, logical acumen, and critical research; and to state all the different theories propounded, or the arguments on this many-phased controversy, would not only far exceed the space allowed me, but would be practically useless for the student. I have re-read for the purposes of this Introduction the following works. The student who wishes further information will find enough to employ some years of his life, if he consult the authorities quoted in those writers:—

- Wolffii *Prolegomina*.
- Knightii, W. P., *Prolegomina*.
- Heynii *Dissertatio*. Affixed to his 8-vol. edition.
- Clinton. *Fasti Hellenici*, Appendix.
- Thirlwall. *Hist. Greece*. "The Heroic Age," and Appendix.
- Grote. *Hist. Greece*. Vol. II.
- Muir. *Hist. Lit. Greece*. Vols. I., II.
- Müller. *Hist. Lit. Greece*. Chaps. I.-VII.
- Coleridge. *Introduction to Greek Classical Literature*.

Of these works, for the general student I would prefer those marked with an asterisk; and if asked to state what two writers I would recommend, I would decidedly select Grote for the originality and depth of his views, and Müller for his clear and lucid arrangement. In this Introduction, necessarily so brief, I propose to take the following order:—

- A. Nature of the works of the Epic Cycle.
- B. Opinions on Homer's age.
- C. The Wolfian and other theories regarding the composition of the poems.
- D. Mure's arguments against Wolf's theory.
- E. Mr. Grote's theory.
- F. Application of Homeric criticism applied to other writers.

A.—1. It is plain that, prior to the Homeric poems, other poems must have existed. There is no instance on record of an epic poem being produced without antecedent efforts; in fact, it is a necessary condition that poetic lays and legends must have existed among a people prior to the possibility of an Epopee. Moreover, the *Iliad* and *Odyssey*, as they exist, even allowing the retrenchments of Wolf, &c., exhibit a perfection of art and completeness which could not have burst out into existence suddenly; and again, we find in Homer himself allusions to prior lays, with the important fact also noticed, that they were sung as well by professed bards in the halls of princes, as by princes themselves.

2. But these lays are supposed to be distinguished from the Homeric poems, chiefly in this point, that the former contained as subject, merely a single adventure, some one achievement of an individual chieftain or deity; while Homer's poems form an assemblage of the achievements of several actors conducing to the one great end.

3. It is but reasonable to suppose that, on the appearance of the Homeric poems, sung by a regularly trained school of bards, and hallowed by military associations, their former poems would fall into neglect and disappear; while on the contrary, once the Homeric poems became familiar throughout Greece, as well the ardent longing for a knowledge of what preceded and succeeded to the war of Troy, as well as a desire of novelty, would induce poets to compose, as it were, a perfect cycle of poems, completing, on either side, the whole history of the Iliac legend. The mass of poems thus formed, including the *Iliad* and *Odyssey*, which serve as the centre and starting-point for the rest, is called the Epic Cycle.

4. The subjects of these ancient poems are in the following order:—1. *Theogonia*. 2. War of the giants. 3. *Phoronis*. 4. *Danais*. 5. *Hercules*. 6. *Theseus*. 7. *Theban war*. 8. *Iliad*. 9. *Odyssey*. 10. *Nóστοι*, or poems celebrating the return of the heroes from the Trojan war. But this order is completely reversed in reference to the poets—the most ancient poems (*Iliad* and *Odyssey*) describing the events which are nearly the last in order. The *Æthiopis* and the *Ιλίον Ηίρων* are the oldest

(next to the *Iliad* and *Odyssey*) whose dates are ascertainable. The author of these (*Arktinus*) flourished B. C. 776. The poem composed latest was the *Tηλεγονία*, which may be placed about B. C. 566. Thus, excluding the *Iliad* and *Odyssey*, the poems of the Epic Cycle seem to have been composed at various periods in the intervals of 210 years.

B.—Four principal opinions existed in ancient times with regard to Homer's age. That of—

i. CRATES, who places him from 78–100 years after the fall of Troy.

ii. ARISTOTLE and Aristarchus, who unite in placing his birth at the time of the Ionic migration, and his *ἀκμή* (flourishing period) from 170–200 years after the fall of Troy.

iii. APOLLODORUS, who fixes his birth at 240 years, and his *ἀκμή* between 270–300 years after the war of Troy.

iv. HERODOTUS fixes his era at 400 years prior to his own time.

In discussing the age of Homer, we must first fix upon some other dates usually employed. The following epochs are given by Clinton :—

Fall of Troy, . . . . . B. C. 1127. Usual dates, 1184.

Return of Heracleidæ, . . . . . 1047. " 1104.

Ionic migration, . . . . . 988. " 1064.

Homer (flourishing period), . 962–927.

Hesiod (about 100 years later), 859–824.

Those who hold that Homer lived before the return of the Heracleidæ rest on the following arguments :—

α'. "In Od. α'. 151, those subjects of song are preferred, which, being recent, are therefore more interesting. This would be in direct opposition to Homer's own practice if the events he related were 400 or 500 years before his time."—Such a casual remark as this, however, is adapted to the circumstances and situation of Telemachus as speaker, the son of one of the chieftains, and supposed to be contemporaneous with the war.

β'. In Od. θ'. 578, "the fall of Troy is represented as a subject of song for future generations. Had the poet lived after the return of the Heracleidæ, that subject would be more interesting, as it more directly and severely affected the general body of the Greeks."—This, however, is but the natural expression of any poet who had adopted the Trojan war for his special theme.

γ'. "Homer is utterly silent as to the return of the Heracleidæ, he would naturally have paid them some compliment had they been lords of Peloponnesus in his time."—Now, Homer has alluded to the return of the Heracleidæ. In Iliad δ'. 40, we have *διπότε κεν καὶ ἐγώ μεμάώς πόλιν ἐξαλαπάξαι*, where the Schol. has *εμφανιει τὴν τῶν Ηρακλείδων κάθοδον*.

Moreover, supposing Homer to have been an Ionian, he would

not celebrate the Dorian conquerors and enemies of his race. The only Heracleid chief mentioned in the Iliad is Tlepolemus, who had been driven out by his brethren, and who consequently sided with the Æolians, or Achæans.

δ'. Mitford thinks that a passage in v. 308, fixes the precise time of Homer (i. e. the third generation after the Trojan war) :—*καὶ παῖδες παῖδων τοι μετόπισθε γένωνται.* Heyne answers :—“ In poetâ et multo magis in vaticinio non tam accurate παῖδων παῖδες dici sed *pro omni posteritate et progenie existimandum est.*” Besides, Enchelatus in the Æolic migration made himself master of Troy, and put a final end to that unfortunate city. If, then, παῖδες Αἰγείον reigned at all, they reigned until their dynasty was overthrown by Enchelatus, grandson of Orestes. The passage marks, therefore, only the extinction of that dynasty in the third generation, but by no means proves that the poet himself lived at that period, and not later.

C.—We have hitherto spoken of Homer as an individual, and of his poem as a united and primal work. A theory, however, was started first by Vico, then glanced at by Bentley, and at length formally stated and illustrated by Wolf, which wholly altered the nature of the subject.

Since Wolf's time there are altogether four different theories on the Homeric question :—

I. The ancient and vulgarly received theory, which is that specially stated by Aristotle, was, that both poems were originally wholes, and both the work of the one author.

II. The doctrine of the Chorizontists, or Separators, who supposed the Iliad and Odyssey to have been the work of two different authors. The Alexandrian grammarians were the chief upholders of this theory. The first stater of this opinion was Xenon, then Hellanicus.

III. That lays published originally in a separate form were subsequently incorporated into one whole, and that additions were made at various times. This is the theory originally propounded by Bentley and Wolf.

IV. That the Iliad was originally a mere sketch or skeleton, but afterwards, in the lapse of ages, and by many separate authors, it was amplified and enlarged into its present form. This is the theory of Hermann and his school.

Stripping the Wolfian theory of all its inconsistencies and contradictions, his main doctrine amounts to this :—1. That the component elements of each poem had not originally any connective unity. 2. Their component parts were not committed to writing until the time of Pisistratus.

At the very outset we see here two questions united which have no necessary union—the original composition of the poems ;

and that of their being committed to writing. The latter point is one of very little importance ; there is no limit natural to the human memory ; instances are produced of as long or longer compositions being retained ; and if we suppose (what is a fact) that a school of bards or reciters was regularly trained to the sole recital of the Homeric poems, and that this was the business of their lives, we may account for the preservation of the poems without a belief in the existence of the art of writing. But it is not so clear that the art of writing was unknown. The Phoenicians at a very early period, indeed many generations before the Trojan war, were familiar with the coasts of the *Ægean* Sea, and carried with them their literature and art. The fact that the very names of the Greek letters are Phoenician is a sufficient proof, not only of their source, but of their antiquity, for, though commerce was in the hands of the Phœnicians at the period of the Trojan war, yet, at a very early period after, they were supplanted by Grecian adventurers. We must conclude that the Phœnician letters were introduced prior to the origin of Greek commercial adventurers and the foundation of Grecian colonies.

Supposing we place Cadmus, the mythic originator of letters, in 1257 (Clinton), this would be, at least, 350 years after the delivery of the Decalogue in writing to the people of Israel. And, even many centuries previously to the giving of the Law, the Babylonians were acquainted with the use of letters and numeral signs. And if we place Homer as early as Lycurgus, the art of writing was known, at least for public purposes, for he directed that his laws should *not be committed* to writing ; a perfectly useless order if the art of writing were unknown.

Wolf stated that “The Iliad and Odyssey were not committed to writing until the time of Pisistratus, or later.” This is inconsistent with analogous facts, for, if the poems of Archilochus were committed to writing in 708, as they were, is it likely that the Bible, as it were, of Greece should remain merely in oral tradition ?

Wolf’s arguments have been very often admitted without due examination. In some cases they are wholly illogical ; take for instance the following examples :—

I. “The art of writing was unknown to Homer, for he does not mention the art in his writings.”

Now, in the first place, the minor is an assumption and a false one ; we maintain that Homer does mention the art of writing, or something very like it, in γ. 313, and ζ. 169.

But besides, the suppressed premiss is—“whatever art is not mentioned by any writer, is unknown to that writer.” Thus the absurdity is manifest, for in this way we could prove that Sir

## INTRODUCTION.

Walter Scott never heard of a steam-engine, or Longfellow, of the electric telegraph.

II. "Homer's poems were unwritten, for the Cyclic poets did not imitate the unity of his poem."

The minor is again a false assumption ; the special object of the Cyclic poets individually was to complete a unity of poetic history.

And the suppressed premiss is—"every poet imitates the poems of the preceding poet :" which is simply absurd.

Or, take even the clear Müller's arguments :—

1. *The silence of Homer.* See above, I.

2. *No credible account of written memorials*, for the *laws of Zaleucus* were first committed to writing. Yes, the *first laws*, in contradistinction to those of Lycurgus ; but we have no right to infer hence the same date for committing poetry to writing.

3. *The rarity of any written historical document.* No doubt, very early written historical documents are rare. The earliest MS. of the New Testament is of the fourth century; does it follow that the Gospels were only conveyed orally until then ?

4. *The late introduction of prose composition.* There was no reading class in Greece until the time of Solon ; prose is required for a reading class ; but *hearing* classes did exist, and for these, recitation from some standard copy was required ; we have seen this even in prose respecting the *laws of Zaleucus*, which were for public information and reference.

5. *The language of the Homeric poems*, i. e. the loss of the *ϝ*. We answer, that the Alexandrine grammarians treated Homer as an Ionic poet, and, considering the *ϝ* to be a purely *Æolic* letter, consequently ejected it from their revised MSS. when it existed in the more ancient copies.

It is scarcely possible that Homer's poems could be so universally known in Greece, unless they were committed to writing at a very early period. They were thus known long before Pisistratus. Lycurgus carried them into Greece. They were sung at Sicyon before the time of Cleisthenes, 580. Solon introduced their recital at Athens in regular order, which implies some standard or fixed copy : and this recitation was corrected by a prompter, which infers the same.

Pisistratus, indeed, did found a library at Athens, containing not only Homer's works, but also those of the elegiac, iambic, and lyric poets. A similar library was formed at Samos by Polycrates, and as the works of Homer were known at least 200 years before, Wolf's theory is not to be believed, that they were first committed to writing by Pisistratus.

Pisistratus is said, on the favourite authority of Josephus, to have called in the aid of Konkylos, Onomacritus, Zopyrus of

Heraclea, and Orpheus of Crotona. Now, the very idea of joint labour necessitates a written copy. Xenophanes of Colophon and Theagenes of Rhegium (era of Pisistratus) wrote commentaries on Homer:—what! a *written* commentary on an *oral* poem! Even Cicero's expression, “libros Homeri, *antea confusos*,” points to a complete collection prior to Pisistratus.

D.—*Mure's Arguments against the Wolfian Theory.*—Mure thus sums up the chief arguments against the modern Wolfian theory:—

- I. All authorities in its favour belong to the Roman period.
- II. All older authorities are against it, or are silent, when, had they known it, they must have alluded to it.
- III. Aristotle quotes the Iliad and Odyssey as the work of an individual Homer, yet he was intimately acquainted with the literary history of Pisistratus.
- IV. There is not a hint of such a theory among the subtle and inquiring grammarians of Alexandria.
- V. Even the Cyclic writers imitated the work of one writer, Homer, in giving their separate works an individual unity, unless we suppose their unity arises from mere chance.

The second part of the Wolfian theory is, “that the component elements of each poem (Iliad and Odyssey) had not originally any connective unity.” In other words, he maintains that the Iliad and Odyssey were made up, through the instrumentality of Pisistratus, of several detached poems written in various ages and by different authors.

The question may be conveniently stated under two heads:—

- I. Whether the Iliad and Odyssey be each the separate work of one person.
- II. Or whether both belong to one author. And in judging of it, we must appeal either to— $\alpha'$ , historical (external); or,  $\beta'$ , internal evidence.

$\alpha'$ . The historical evidence is of three kinds:—

- I. The evidence of the native authors of Greece.
- II. The evidence of ancient tradition.

III. General probability from the nature of the case.

Now, as regards the first and second heads, the voice of all antiquity is in favour of both poems being composed by a single individual. Not until the comparatively late period of the Alexandrian grammarians was the Separators' doctrine propounded. And as regards the third head,—general probability, in the Wolfian theory three unheard-of phenomena occur:—

(1.) A legion of separate bards, each singly surpassing the greatest of any other country, but all equal among themselves.

(2.) All these separate bards, from some unknown and inconceivable influence, selected one of two subjects only.

(3.) All the separate poems of these numerous writers, distinct in age and district, when thrown together, were found to make up a complete and perfect Epopée.

Again, Wolf allows each separate poet minuteness of detail and elegance of finish, while he absurdly denies him the power of combination into a whole.

“One of the main arguments of the Wolfian school is this. Among the writings usually attributed to Homer are found many passages now universally acknowledged to be spurious; it is plain, then, there is no incongruity in supposing that other writers were able to imitate the Homeric style.”

Now, rationally the inference is directly the reverse, for why are these passages rejected? Simply because they differ from the usual Homeric style, and, therefore, their writers were not able to imitate Homer.

β. But the most important test is that derived from internal evidence, and this is of two kinds:—

I. *Circumstantial* = objective, derived from a view of the events and manners of the age described.

II. *Personal* = subjective, derived from consideration of the genius and imagination of the poet.

The circumstantial chiefly bears upon the Separators’ theory, but even here, at first view, the following absurdities arise from the Wolfian theory:—

(1.) The followers of Wolf quote Homer (whatever they mean by the word) constantly as an undisputed testimony regarding all ancient history (e. g. they cite him as proof for the late introduction of the Hellenic name, &c.), and yet they represent his book as the product of a late age.

(2.) It is quite possible that one Homer might be ignorant of the use of cavalry in war, but it is absurd to suppose that numerous Homers, scattered through seven centuries, would be so.

(3.) It is very strange that out of forty-eight or thirty-six Homers (we will not quarrel about the number), one-half should have chosen Achilles, the other half, Ulysses, as their hero: and that those who chose Achilles should always adopt Mercury as the messenger of the gods; while those who select Ulysses should assign that office to Iris.

(4.) Supposing the Wolfian theory to be true, the following phenomena arise from the secession of Achilles:—

α'. All these poets, no matter how diversified in age or genius, adopted only one month, and that of the tenth year, of a war wondrous throughout, as the subject of their poetry.

β'. These several poets, Greeks as they were, and influenced by national vanity, strangely selected as their theme the quarrels and consequent disgrace and defeat of their countrymen.

γ'. Again, is it not curious that once the canon of Homer was settled, suppose by Pisistratus, every other author of every time and age selected events, either prior or succeeding to the war of Troy,—while, prior to the canon, all wrote only on that period?

We have thus briefly treated of the three principle questions usually discussed in the Homeric controversy. My ambition will be fully satisfied if I have rendered this somewhat abstruse subject plain to the young student.

E.—Among the latest writers upon the Homeric question, pre-eminently conspicuous is Mr. Grote, whose dissertation occupies a considerable portion of his second volume of the History of Greece. His theory is, that the original poem, the nucleus round which other poems have gathered, related not to the history of the war of Troy, but celebrated solely the achievements of Achilles. In other words, its original title was “The Achilles,” not “The Iliad.” It was necessary, to confirm this view, that very considerable portions of the poem should be rejected, and this is done with no sparing hand. He maintains that the original work contained only the first, the eighth, the eleventh, down to the twenty-second books inclusive, i. e. in all, instead of twenty-four books, the ancient poem contained but fourteen, the remaining ten having been added by subsequent rhapsodists. He considers that in the above fourteen books we have a continuous, unbroken history, and that, though there is a slight halt in the thread of the narrative in the portion between Books xi. and xxii., where the death of Patroclus is related, yet this is excusable, since it was necessary to effect a revolution in the determination of Achilles. His chief arguments are as follows:—

A. The books from eleven to seven inclusive are rejected because in the first book Zeus swears that he will avenge Achilles, that defeat and disaster shall befall the Greeks, and that the son of Thetis shall be duly honoured; yet nothing is done in furtherance of this, the main design of the poem, throughout these books, occupied as they are with detached and desultory combats.

B. The very first means required to elevate the hero Achilles would naturally be the disablement of the other chieftains, e. g. Agamemnon, Diomede, and Odysseus, yet this does not take place until the eleventh book.

Mr. Grote then brings forward arguments to prove that the author of the eleventh and following books was wholly unacquainted with the ninth.

c. In the eleventh book, verse 607, Achilles, anticipating a supplicatory embassy from the Greeks, exclaims, *νῦν οὐ περιγούντας ἐμά στήσεθαι Ἀχαιοὺς*. The author of the eleventh, there-

fore, knew nothing of the suppliant embassy sent the night before, and which supplies the subject matter of the ninth book.

D. Again, the expressions, *ἄλλ' ἀκέμιθα θᾶσσον, ἀκεσταὶ τε φρίνες ἐσθλῶν* (in XIII. 15), is utterly inconsistent with the idea that the attempt to appease Achilles had already been made in vain.

E. In XVI. 50-51, during the assault of the Trojans upon the ships, Achilles declares he will soon force them to take to flight *εἴ μοι κρείνων Ἀγαμέμνων "Ηπα εἰδείν.* But this is wholly inconsistent with the ninth book, where Agamemnon is already prostrate before Achilles.

F. There is no hint whatever at any offer of reconciliation on the part of Agamemnon, although there is frequent allusion to the quarrel with that prince, after the death of Patroclus, e. g. XVIII. 108, XIX. 55, 68, 270.

G. The regular and continuous sequence of events is wholly broken up by the intrusion of the ninth book, for in it Agamemnon *has* made due submission, Achilles is honoured, the Greeks are defeated, an embassy is sent to assuage his wrath, all is fulfilled that Zeus had promised, yet woes are heaped upon the army still, as if nothing of the kind had taken place.

Having thus, to his own satisfaction, established the spuriousness of the ninth book, he proceeds to do away with any weight attached to *allusions* in the following books to the ninth, and this is effected by citing the Schol. or Aristarchus to authorize their rejection:—

H. At the point where the genuine Book I. has been united to the false Book II., there is considerable awkwardness, for Oneiros' visitation and his false promise produce no effect, since Agamemnon takes a far different line of conduct, and besides, Diomedes is eminently victorious in the fray.

I. Again, where the false Book VII. unites with the genuine Book VIII., there is an incongruity, for there was no need to erect a wall, since the Greeks were as yet fully victorious.

It may be said, however, that there is an allusion to this very wall in the beginning of the twelfth book. This Mr. Grote answers by the remark that the reader or hearer would readily suppose, under any circumstances, that a wall and fosse would have been formed under any circumstances by a besieging army encamped in a hostile country.

Even in the limited portion allowed by Mr. Grote to be genuine, he asserts there is one considerable interpolation. He rejects the whole description of the shield of Achilles as being far too laboured, minute, and lengthy to be written by a poet who appears to have carefully husbanded his resources for Books XI.-XXII.

J. The twenty-third and twenty-fourth books are wholly re-

jected. For, first, the whole exigencies of a coherent poetic scheme were already completed by the death of Hector.

K. Odysseus and Diomedes, who had been previously wounded, suddenly reappear in the twenty-third book, perfectly restored.

L. Even the ancients have observed various differences in style and manner, and in the application of words, as, e. g. Mercury becomes messenger of the gods instead of Iris, and, *dat̄p̄ow̄*, is prudent, instead of warlike. How far this argument may avail may be seen in note on 53, Book II.

After all this elaborate dissection, Mr. Grote seems not to have convinced himself, for he offers us another alternative. "If," says he, "we must admit but one poem, and accept all as one whole from A to Q, we must also suppose that a double plot was part of the poet's design, and that, as there is a double plot running through the *Odyssey*, so there is a double story in the *Iliad*,—one relating to the Greeks, the other to the Trojans."

At first view, it appears that by this wholesale mutilation we lose some of the most admired portions of the poem, e. g. the scene upon the city walls, when Helen relates to the Trojan sages the names and achievements of the Grecian heroes. We lose the episode of Diomedes and Glaucon, from earliest times reputed one of the happiest efforts of Homer's genius. In the ninth we are deprived of the speeches of the fiery Achilles, the blunt, out-spoken Ajax, the legend-telling, self-commanding *Phœnix*, all so wonderfully characteristic. In the eighteenth the universally admired and frequently imitated shield of Achilles; and the laments and sorrows of the last book. We must hence infer, that other poets could not only equal Homer, but surpass him, and that the finest passages of the *Iliad* are due to alien hands. And by the rejection of the last two books "we have the pleasant satisfaction of leaving the two heroes of the piece, the one a mutilated corpse, the other employed, during the frenzy of his grief, in lacerating the senseless body of his foe."

Mr. Grote's theory, expressed generally, amounts to this—"If from any poem we can abstract a portion not *necessarily* connected with the main plot of the narrative, or without detriment to the rest, that part was not a portion of the original poem, nor was it written by the same author." This is the suppressed premiss in his reasoning. Consequently, as we can extract the description of the shield of *Æneas*, the episode of *Cacus*, and that of *Nisus* and *Euryalus*, from the *Æneid*, these were not portions of the original poem, nor was Virgil their author.

We could at once supply a reason why the deeds of other chieftains should be related,—to prove the wondrous prowess of Achilles, and that the success of the Greeks wholly depended on his aid, it was needful that all the other chieftains should have been

engaged, and, though successful in part, yet become conscious that their efforts were unavailing. This also is the reason why, though, after partial success, the erection of the wall and digging of the fosse are mentioned at the close of Book VII.

But his minor premiss is—"Books III.—VII., Books IX. and X., Books XXIII., XXIV., are not connected closely with the poem, nor are they alluded to by the authors of the rest."

How true this assertion is may be seen by the following list of allusions, selected chiefly from Col. Mure's "Conspectus" of the *Iliad* :—

PASSAGES IN BOOKS III.—VII. INCIDENTALLY ALLUDED TO IN  
THE OTHER BOOKS.

BOOK	III. 203, <i>sqq.</i> , alluded to in Book	III. 125, 138, <i>sqq.</i> (cf. VII. 347.)
"	382,	VI. 321.
"	IV. 68,	VII. 69, 347.
"	370,	IX. 34.
"	372,	X. 285.
"	512,	VI. 99, VII. 229, IX. 352, XIV. 366, XV. 721, XVIII. 257, XX. 26.
"	527,	II. 844, VI. 7, X. 434.
"	V. 30,	IV. 439.
"	206,	IV. 127.
"	263, 223,	VIII. 108, XXIII. 291.
"	788,	IV. 512.
"	800,	IV. 372, X. 285.
"	855,	XXI. 396.
"	VI. 7,	IV. 527, II. 844, X. 434.
"	99,	IV. 512.
"	321,	III. 382.
"	415,	I. 366.
"	VII. 69,	IV. 68.
"	229,	IV. 512.
"	347,	III. 203, IV. 68, XI. 125, 138.
"	450,	XII. 6.
"	467,	IX. 72, XXI. 41, XXIII. 747.
"	IX. 18,	II. 6.
"	34,	IV. 370.
"	66,	X. 97, 180.
"	72,	VII. 467.
"	108,	I. 275.
"	120,	I. 213, XIX. 140.
"	382,	IV. 512.
"	650,	XVI. 61.
"	X. 12,	VIII. 509.
"	97, 180,	IX. 66.
"	113,	VIII. 223.
"	285,	IV. 372.
"	424,	IV. 527.
"	XXIII. 175,	XXI. 27, XVIII. 336.
"	188,	XV. 220.
"	277, 283,	XVII. 426, 444, XIX. 409.
"	291,	VIII. 108.
"	560,	XXI. 183.
"	747,	XXI. 41, VII. 467.
"	800,	XVI. 663.
"	826,	I. 366.
"	XXIV. 18,	XXIII. 188, XV. 220.

The references of the last book are comparatively few, for the phasmata of battle had passed from the scene; Patroclus, Hector, were no more; nothing remain but the funeral pyre and the requiem. These subjects are so different from those of the preceding books, that but few coincidences should be expected.

“But no mention is made of the suppliant embassy in the after books;”—granted, that no precise allusion is made to it. Achilles had threatened that, until his *heart* was satisfied, until a full atonement was offered, he would not aid the suffering Greeks. In the heat of angry passion, and the fury of resentment, he treated the embassy with arrogance and pride. Not until his dearest companion had fallen through his obstinate determination, and friendship became the Nemesis of pride, did he give way: meanwhile, what need to allude to an unsuccessful attempt to propitiate him, which would only exasperate already excited feelings?

The incongruity which would result from the close of the poem being fixed at the end of Book xxii. has already been mentioned.

In conclusion, I transcribe a brief paper from Col. Mure (Append. F., vol. I. p. 512), which applies to other poets the same canons of criticism which have been applied to Homer.

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F.—“THE SELF-CONTRADICTIONS OF VIRGIL, MILTON, AND  
WALTER SCOTT, AS COMPARED WITH THOSE OF HOMER.

“I. At verse 567, *seq.*, of Book II., Helen is represented, during the sack of Troy, as hiding herself in the Temple of Vesta, as shunning alike the presence of victor and vanquished; from each of whom she equally feared the retributive vengeance due to the author of their common disasters; and as apprehensive, above all, of the wrath of her husband, Menelaus. In Book VI. 511, *sqq.*, the same Helen is described as having been the accomplice of the Greeks in the stratagem, as having herself given the signal for their issue from their ambush, and as having, with her own hand, opened the gates of the Trojan palace to Menelaus.

“II. At verse 16 of Book II. the wooden horse is said to have been made of *fir*; at 112, it is made of maple wood; and at ver. 186, it is made of oak.

“III. In Book II. 781, the shade of Creusa solemnly announces to Æneas that he is to seek his future destination and seat of empire, ‘In Hesperia, and on the banks of the Tiber.’ But at

the opening of Book III. we find the hero altogether unconscious of any such prediction, and wandering—

“ ‘ *Incertus quo fata ferant, ubi sistere detur.*’

Soon after, as practical evidence of his ignorance, he lands, and quietly commences the foundation of his new city on the opposite coast of Thrace, a few miles from the Troad; and when in the sequel, Apollo himself (154, *seqq.*, cf. 172) again announces his appointed resting-place to be Hesperia and the banks of the Tiber, he is quite bewildered and astonished at the news.

“ iv. The winds employed by Æolus to scatter the Trojan fleet in Book I. 85, *seqq.*, are Eurus, Notus, Africus, and Aquilo; yet Orontes, the noblest victim of the disaster (I. 113), is introduced (VI. 334) in the infernal regions as having fallen a sacrifice to the fury of Auster, a wind which, by reference to the previous text, was altogether guiltless of his death; while the other hero, Leucaspes, here described as drowned on the same occasion, is never mentioned at all in the description of the storm.

“ v. By reference to 53, *seqq.*, 193, 309, *seqq.*, of Book IV., Æneas left Dido in mid-winter. On his disembarkation, however, in Sicily, a few days afterwards, the description of the green grass and serene sky, of the crowns of leafy poplars, and of the garlands of rosy flowers (Book V. *passim*), plainly indicate that in that island it was already summer, or advanced spring.

“ vi. In Book IV. 310, Æneas is described as sailing from Africa with the wind Aquilo; somewhat strangely, as the south, not the north wind, was required for his voyage to Europe. The blunder is corrected by the poet (or compiler of the poem), at the expense of another broad self-contradiction, in VI. 562, where we are told it was Zephyrus. This statement is again contradicted in Book V. 2, and it is now reasserted to have been Aquilo.

“ vii. In Book V. 659, the Trojan women, wearied by their long voyage, attempt to burn the fleet, in order to secure a permanent settlement in Sicily. Æneas, in consequence, decides to leave them behind in that island (715). They now implore to be allowed to accompany their male relatives, but Æneas is obdurate, and sails without them (765, *seqq.*) Yet, in the opening of the seventh book, we find the hero's nurse, Cajeta, dying on the voyage to Latium. Soon after (IX. 216, 284), the mother of Euryalus also reappears on the scene; and the poet (217) informs us that this matron alone, of all the Trojan females, had preferred sharing the fortunes of the fleet to abiding by the flesh-pots of Acestes in Sicily,—a flat contradiction, both of his previous notice of Cajeta, and of the statement in Book V. 765, that

the whole of the Trojan women were anxious to proceed, but had been refused a passage by *Æneas*.

“ *VIII.* In Book x. 496, *sqq.*, Turnus, after killing Paris, appropriates the young hero’s belt as the sole trophy of his victory, generously delivering up the body, otherwise unspoiled, to the comrades of the slain chief, who bear it off on his shield. In Book xl. 91, this account is falsified, and the funeral pile of Pallas is said to be decorated with his spear and helmet alone, ‘as the rest of his arms,’ consequently, shield, cuirass, and greaves, had remained in the possession of Turnus.

“ *IX.* The close of the tenth book leaves the reader in the middle of a great battle, and the concluding lines describe the death of a distinguished Latin warrior by the hand of *Æneas* :—

“ ‘ Undantique animam diffundit in aura cruento.’

“ ‘ The eleventh book resumes the interrupted tale in the following manner :—

“ ‘ Oceanum interea surgens Aurora reliquit.’

“ The consistency of the poet (or compiler) can here only be saved by assuming this battle to have been fought during the night, and to have been interrupted by the rising sun.

“ It is to be regretted that Professors Hermann and Lachmann should not have extended to Virgil also their ingenious researches into the theory of ‘ Homeric’ self-contradiction. Had they done so, they would have proved infallibly the *Æneid*, by the same conclusive arguments employed in the case of the *Iliad*, to be a mere cento of popular Roman ballads clumsily strung together by the book-maker of the Augustan age, who vulgarly passes as the poet of the entire *Æneid*.

“ *MILTON* informs us, that when the Messiah came down from heaven to judge our guilty first parents, after the Fall, Satan, shunning his presence, returned to hell by night (x. 341). On his way he meets Sin and Death on their road to Paradise in the morning (x. 329). After Sin and Death had arrived at Paradise, Adam is represented as lamenting aloud to himself ‘ through the still night’ (x. 846). The ensuing day (supposing day to have now at length really dawned) is afterwards described by the same Adam, in one place, as the day of the Fall (x. 962); in another place it is described as a day several days subsequent to that of the Fall (x. 1050). The creation of man is represented by Milton as a consequence of the vacuity left in heaven by the expulsion of the rebel angels. Yet Satan himself mentions it as

a report rise in heaven before his own rebellion. Elsewhere the angel speaks of 'timorous deer,' before deer were yet timorous, or at least before Adam could understand the comparison.

"WALTER SCOTT, in *Rob Roy* (vols. II. vi. p. 122; VIII. p. 162, third edition, 1818), first describes the adventure in the College Church of Glasgow as on the week-day devoted, according to a Presbyterian custom, to the sacramental fast; but in the sequel the same transaction is made to take place on a Sunday.

"In the *Antiquary* of the same author the scene is laid on the east coast of Scotland; yet in the adventure of the storm on the beach, the sun is seen setting in the sea. Either, therefore (upon Wolfian principles), the sun, in Sir Walter's astronomy, must have set in the east, or this chapter is by a different hand."

G. B. W.

# ΟΜΗΡΟΥ ΙΛΙΑΔΟΣ

## ΡΑΨΩΔΙΑ Ι.

The Greeks being terrified by the slaughter inflicted by the Trojans, and forced within<sup>r</sup> their entrenchments, Agamemnon, distrusting their courage, convenes the leaders secretly, by night, and proposes sudden flight. Diomede and Nestor dissuade the chieftains from this disgrace, and propose some useful plans for the impending combat.

“Ως οἱ μὲν Τρῶες φυλακὰς ἔχον· αὐτὰρ Ἀχαιοὺς  
θεσπεσίη ἔχει φύλα, φόβου κρυόνευτος ἐταίρη·  
πένθει δ’ ἀτλήτῳ βεβολήτῳ πάντες ἄριστοι.  
ώς δ’ ἄνεμοι δύο πόντον ὄρινετον ἵχθυόνεντα,  
Βορέης καὶ Ζέφυρος, τώτε Θρύγκηθεν ἄητον,  
ἐλθόντ’ ἔξαπίνης· ἀμυδις δὲ τε κῦμα κελαινὸν  
κορθύνεται· πολλὸν δὲ παρέξ ἄλλα φῦκος ἔχενται·  
ώς ἐδαίζετο θυμὸς ἐνὶ στήθεσσιν Ἀχαιῶν.

‘Ατρείδης δ’, ἄχει μεγάλῳ βεβολημένος ἥτορ,  
φοίτα κηρύκεσσι λιγυφθόγγοισι κελεύων,  
κλήδην εἰς ἀγορὴν κικλήσκειν ἄνδρα ἔκαστον,  
μηδὲ βοῶν· αὐτὸς δὲ μετὰ πρώτοισι πονεῖτο.  
ἴζον δ’ εἰν ἀγορῇ τετιητότες· ἀν δ’ Ἀγαμέμνων  
ἴστατο δακρυχέων, ὥστε κρήνη μελάνυδρος,

5

10

2. Θεσπεσίη, “*divinitus immissa*,” K. and Vulg. Buttmann (Lex. p. 358), ‘a great and terrible flight.’ The sense of *εἰπεῖν* being quite lost, and that of *θέος*, *θείος*, indicating superiority, extent. *φύλα* = ‘dismay,’ as *φόβος* = ‘flight.’—3. *βεβολήτῳ*, *ώσπερ διστῷ*, Schol., from the root *βαλ* or *βελ* (ball). The form above always refers to *mental* wounds; *βεβλήτῳ* to *body*.—5. *Θρύγκηθεν ἄητον*. Wood hence derived an argument for Homer’s birth-place being in Ionia, Thrace lying to the north and west of that country. The wind in this quarter was at a later period called *Thracicus*, but in Homer’s age only four winds were named (Falconer, Strab. i. 49). *ἄμυδις*, *Ἄελ.* for *ἄμα*.—7. *κορθύνεται*, ‘is crested’ with foam (from *κόρυς*) or ‘swells,’ from *κόρθυς*, *κόρθυς* γὰρ η σωρός (Schol.).

11. *κλήδηη* = ‘by name.’ *ἄνδρα ἔκαστον* = ‘each individual separately.’ No general summons was to be made, but privately the men-

ἵτε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ· 15  
ώς δ βαρυστενάχων ἔπει 'Αργείοισι μετηύδα·

"Ω φίλοι, 'Αργείων ἡγήτορες ἡδὲ μέδοντες,  
Ζεύς με μέγα Κρονίδης ἄτη ἐνέδησε βαρείη·  
σχέτλιος, δις πρὶν μέν μοι ὑπέσχετο καὶ κατένευσεν,  
'Ιλιον ἐκπέρσαντ' εὐτείχεον ἀπονέσθαι" 20  
νῦν δὲ κακὴν ἀπάτην βουλεύσατο, καὶ με κελεύει  
δυσκλέα "Αργος ίκέσθαι, ἐπεὶ πολὺν ὠλεστα λαδν.  
οὕτω που Διὶ μέλλει ὑπερμενεῖ φίλον εἶναι,  
δις δὴ πολλάων πολίων κατέλυσε κάρηνα;  
ἡδὲ ἔτι καὶ λύσει τοῦ γὰρ κράτος ἐστὶ μέγιστου. 25  
ἀλλ' ἄγεθ', ως ἀν ἐγών εἴπω, πειθώμεθα πάντες·  
φεύγωμεν σὺν νησὶ φίλην ἐς πατρίδα γαῖαν·  
οὐ γὰρ ἔτι Τροίην αίρησομεν εὐρυάγυιαν.

"Ως ἔφαθ· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῆ. 30  
δὴν δ' ἀνέω ησαν τετιηστές υἱες 'Αχαιῶν·  
οὐψὲ δὲ δὴ μετέειπε βοὴν ἀγαθός Διομήδης·  
'Ατρείδη, σοὶ πρῶτα μαχήσομαι ἀφραδέοντι,  
ηθέμις ἐστιν, ἄναξ, ἀγορῆ· σὺ δὲ μήτι χολωθῆς.  
ἀλκὴν μέν μοι πρῶτον ὀνειδίσας ἐν Δαναοῖσιν,  
φὰς ἔμεν ἀπτόλεμον καὶ ἀνάλκιδα· ταῦτα δὲ πάντα 35  
ἰσασ' 'Αργείων ἡμὲν νέοι ἡδὲ γέροντες.

bers of the council were separately invited.—14. μελάνυδρος, 'dark,' i. e. 'deep.' ἀστει κρήνη, comp. Jeremiah, ix. 1.—15. ἀιγίλιπος, αἰγίλιψ, 'sheer,' 'precipitate,' which even the goats are obliged to abandon.—18. ἀτη, 'hath meshed me in heavy disaster,' "quatenus fato, malis fatalibus, aliquis *implicitus et irretitus esse dicitur*" (H.), see r. 88.—19. ὑπέσχετο, i. e. by the omen he gave at Aulis, β'. 300, 199. The Schol. refers to the deceiving dream-spirit sent by Jove, β'. 6.

30. ἀνέω, usually written ἀνεψ = ἀφωνοι. Schol., Heyne, &c., supposed this word to be an adjective contracted from ἀνεοι, and that from ἀνειν *iωης*, i. e. φωνῆς. That ἀνέω is an adverb is fully proved by Od. 28, 93, η δ' ἀνέω δὴν ηστο. Yet Thiersch. (Gr. Gr. 184, § 18) supposes ἀνεψ to be contracted from ἀναιοι. Thus the nom. is ἀναιος (ἀναιος, ἀναιονς) the original of ἀναιυδος, but see B.L.—33. η θέμις ἐστιν, 'I will censure thee, in the assembly, where it is my right, thus Heyne. The Schol. interprets by ως δει, ως πρέπει = 'as custom requires.' The Vulg. Tr. has *quatenus fas est*. Dübner and other editors read, η θέμις ἐστιν = *quod fas est*, "as far as is safe to venture."—34. ἀλκὴν ὄνειδισας = 'you first contemned my courage among the Danai.' πρῶτον, 'on a previous occasion,' cf. Il. iv. 870; Heyne reads πρῶτος with the same meaning.—35. ταῦτα δὲ πάντα, 'but all this' (i. e. whether

σοὶ δὲ διάνδιχα δῶκε Κρόνου παῖς ἀγκυλομήτεω·  
σκήπτρῳ μέν τοι δῶκε τετιμῆσθαι περὶ πάντων·  
ἀλκὴν δὲ οὔτοι δῶκεν, δέ, τε κράτος ἐστὶ μέγιστον.  
δαιμόνι', οὕτω που μάλα ἔλπεαι υἱας Ἀχαιῶν 40  
ἀπτολέμους τ' ἔμεναι καὶ ἀνάλκιδας, ὡς ἀγορεύεις;  
εἰ δὲ σοὶ αὐτῷ θυμὸς ἐπέσυνται, ὥστε νέεσθαι,  
ἔρχεο· πάρ τοι ὁδός, νηες δέ τοι ἄγχι θαλάσσης  
ἐστᾶσ', αἱ τοι ἔποντο Μυκήνηθεν μάλα πολλαί.  
ἀλλ' ἄλλοι μενέουσι καρηκομόωντες Ἀχαιοί, 45  
εἰσόκε περ' Τροίην διαπέρσομεν. εἰ δὲ καὶ αὐτοὶ,  
φευγόντων σὺν νησὶ φίλην ἐς πατρίδα γαῖαν·  
νῦν δ', ἐγὼ Σθένελός τε, μαχησόμεθ', εἰσόκε τέκμωρ  
Ἰλίου εὑρωμεν· σὺν γάρ θεῷ εἰλήλουθμεν.

“Ως ἔφαθ”. οἱ δὲ ἄρα πάντες ἐπίλαχον υἱες Ἀχαιῶν, 50  
μῦθον ἀγασσάμενοι Διομήδεος ἵπποδάμοιο.  
τοῖσι δὲ ἀνιστάμενος μετεφώνεεν ἵππότα Νέστωρ·

Τυδείδη, πέρι μὲν πολέμῳ ἔνι καρτερός ἐσσι,  
καὶ βουλῇ μετὰ πάντας δυῆλικας ἐπλευ ἄριστος·  
οὕτις τοι τὸν μῦθον ὀνόσσεται, δοσοι Ἀχαιοί, 55  
οὐδὲ πάλιν ἐρέει· ἀτὰρ οὐ τέλος ἵκε μύθων.  
η μὴν καὶ νέος ἐσσι, ἐμὸς δέ κε καὶ παῖς εἶης

your taunts be true), the youth and sages of the Argives know. For γέροντες some have ήγήτορες ήδε μέδοντες, but the insult was greater if uttered in the hearing of all.—37. θιάνδιχα δῶκε = “e binis alterum tibi dedit,” see Heyne, from διά, ἀνά, δίχα.—40. δαιμόνια, ‘infatuate man! do you in sooth so confidently believe (ἔλπει) us to be the cowards you say we are’ (K.).—43. πάρ = παρέστη, ‘the way is open for thee.’—45. μενέουσι, see Math. § 178.—46. αἱ δὲ καὶ αὐτοὶ, scil. βούλονται. Nicander takes εἰ δὲ καὶ as hortative, “age vero et ipsi fugientio in patriam.” The former method is preferable.—47. φευγόντων, ‘why, let them fly,’ literally, *let them be of fugitives*; thus Schol. Br. ἔστωσαν τῶν φευγόντων. This idiom was adopted into verse by the Attics for φευγότωσαν.—49. σὺν θεῷ, ‘with the favour of the deity,’ as σὺν δαίμονι, l. 791, cf. “Auguriis agimus divum,” *Aen.* iii. 5.

54. Έπλεν, for ἐπέλεσο, ἐπέλεο, ‘thou art wont to be,’ as Hor.: “Non tu eras corpus sine animo.”—55. δνόσσεται, ‘censure,’ ‘blame.’ Ἀχαιοί, others, Ἀχαιῶν, ‘genitivo locus est, si quod nomen est adjunctum, velut in Il. x. 801: δσσοι ἴσαν Τρώων ήγήτορες ήδε μέδοντες. Sin autem δσσοι nomini suo ita connectitur, ut nullum aliud ei accedat attributum, casus secundus excluditur” (Spitzner).—56. οὐ τέλος ἵκε μέθων, ‘you have not reached the main object of our discussion.’ τέλος, h. l. “est finis quem consilio aut opere aliquo assequi studemus” (Damm.)

οπλότατος γενεῆφιν ἀτὰρ πεπυμένα βάζεις  
 Ἀργείων βασιλῆας, ἐπεὶ κατὰ μοῖραν ξειπες.  
 ἀλλ' ἄγ', ἔγών, δις σειο γεραίτερος εὐχομαι εἶναι, 60  
 ἐξείπω, καὶ πάντα διέξομαι οὐδέ κέ τίς μοι  
 μῆθον ἀτιμήσει, οὐδὲ κρείων Ἀγαμέμνων.  
 ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,  
 δις πολέμου ἔραται ἐπιδημίου, ὀκρυόεντος.  
 ἀλλ' ἦτοι νῦν μὲν πειθώμεθα νυκτὶ μελαίνῃ. 65  
 δόρπα τ' ἐφοπλισόμεσθα· φυλακτῆρες δὲ ἔκαστοι  
 λεξάσθων παρὰ τάφρον ὀρυκτὴν τείχεος ἐκτύς.  
 κούροισιν μὲν ταῦτ' ἐπιτέλλομαι· αὐτάρ ἔπειτα,  
 Ἀτρείδη, σὺ μὲν ἄρχε· σὺ γὰρ βασιλεύτατός ἐσσι.  
 δαίνυν δῶτα γέρουσιν· οἴοικε τοι, οὐτοι ἀεικές. 70  
 πλεῖαί τοι οίνου κλισίαι, τὸν νῆες Ἀχαιῶν  
 ἡμάτιαι Θρήκηθεν ἐπ' εὐρέα πόντον ἄγουσιν·  
 πᾶσά τοι ἐσθ' ὑποδεξίη· πολέεσσι δ' ἀνάσσεις.

—61. διέξομα, 'will discuss it thoroughly,' lit. 'will go through.'—  
 62. ἀτιμήσει, others ἀτιμήσει', "at illud est fidentius loquentis et  
 Nestoris personæ imprimis convenit" (Spitzner).—63. ἀφρήτωρ. Arist.  
 Pace. 1097-8. ἀφρήτωρ = without the pale of the Phratris, the  
 clanship and family connexion of a πολιτεία. ἀθέμιστος, usually rendered  
 'lawless,' 'guilty,' but the context seems to favour its literal meaning,  
 'without the benefit of sacred law,' 'an outlaw.' ἀνέστιος, 'without  
 the ties of home' or household. In the line, then, the three strongest ties  
 which bind men into society, i. e. political relationship, community in reli-  
 gious ritual, and domestic connexions, are denied to the originator of  
 civil war.—64. ὀκρυόεντος, 'which makes men shiver.' κρύος = 'cold,'  
 'frost.'—65. πειθεσθαι νυκτὶ, 'yield to night's warning.' Virg.: "Suadent  
 cadentia sidera somnum."—66. φυλακτῆρες. Kennedy prefers Aristar-  
 chus' reading, φυλακτῆρας, quod ad custodes attinet, but φυλακτῆρες  
 ἔκαστοι means the 'outposts,' or 'guards' of the several 'nations.'—67.  
 λεξάσθων. λέξασθαι = excubias agere. λέγειν, ἐκλέγειν, seligere, nu-  
 merare, in ordinem disponere, vel ad somnum, vel ad excubias. Ken. on  
 θ'. 519. Contracted for λεξάσθωσαν; see above, 47. παρὰ τάφρον =  
 'along the trench,' i. e. between it and the rampart; see below, 87.—69.  
 σὺ μὲν ἄρχε = do you take the initiative, 'both in furnishing the banquet  
 and calling together the elders.' The Schol. alludes to the Persian custom  
 of discussing measures over their cups, and deciding when sober, see Herod.  
 and Tacit. Germ.—70. δαίνυ, a syncopated imperative for δαίνυθι, Clarke.  
 The optative form, says Math., § 204. The active is 'to give a banquet,'  
 the middle, 'to feast on a banquet.'—72. Θρήκηθεν. Thrace was an-  
 ciently celebrated for the richness of its wines; see Virg. Georg. The  
 Greeks also received at Troy the wines of Lemnos; see η'. 467.—73.  
 πᾶσα τοι ἐσθ' ὑποδεξίη, 'you have every facility for receiving (enter-

πολλῶν δ' ἀγρομένων, τῷ πείσεαι, ὃς κεν ἀρίστην  
βουλὴν βουλεύσῃ μάλα δὲ χρεὼ πάντας Ἀχαιοὺς 75  
ἐσθλῆς καὶ πυκινῆς, δτι δήιοι ἐγγύθι νηῶν  
καίουσιν πυρὰ πολλά· τις ἀν τάδε γηθήσειεν;  
νῦξ δ' ἥδ' ἡὲ διαρράσει στρατὸν, ἡὲ σαώσει.

Having stationed guards about the camp, the leaders banquet in the tent of Agamemnon. Nestor proposes an embassy to propitiate Achilles.

“Ως ἔφαθ· οἱ δ' ἄρα τοῦ μάλα μὲν κλύνον, ἥδ' ἐπίθουτο.  
ἐκ δὲ φυλακτῆρες σὺν τεύχεσιν ἐσσεύοντο, 80  
ἀμφὶ τε Νεστορίδην Θρασυμήδεα, ποιμένα λαῶν,  
ἥδ' ἀμφ' Ἀσκάλαφον καὶ Ἰάλμενον, υἱας Ἀρηος,  
ἀμφὶ τε Μηριόνην, Ἀφαρῆα τε Δηίπυρόν τε,  
ἥδ' ἀμφὶ Κρείοντος υἱόν, Δυκομήδεα δῖον.  
ἐπτ' ἔσταν ἡγεμόνες φυλάκων, ἐκατὸν δὲ ἐκάστῳ  
κοῦροι ἄμα στεῖχον, δολίχ' ἔγχεα χερσὶν ἔχοντες.  
καὸ δὲ μέσον τάφρου καὶ τείχεος Ἰζον ἴόντες.  
ἔνθα δὲ πῦρ κήντο, τίθεντο δὲ δόρπον ἔκαστος.

‘Ατρείδης δὲ γέροντας ἀολλέας ἥγεν Ἀχαιῶν  
ἐς κλισίνην, παρὰ δὲ σφὶ τίθει μενοεικέα δαίτα. 90  
οἱ δ' ἐπ' ὄνειαθ' ἔτοῖμα προκείμενα χείρας ἵαλλον.  
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,  
τοῖς δὲ γέρων πάμπρωτος ὑφαίνειν ἥρχετο μῆτιν,

taining) them.’ ὑποδεξῆ with penult. long, usually written εἶη. πολέ-  
εσσι, Homeric for πόλλοις.—74. διγρομένων, 2nd aor. part. ἀγείρω.—  
75. μάλα δὲ χρεὼ, scil. ικάνει πάντας Ἀχαιούς. The ellipse is sup-  
plied in εἰ. 118. χρεὼ γάρ ικάνειται (H.). Yet this construction will  
hardly regulate all passages, e. g. ἐμὲ δὲ χρεὼ γίγνεται νηός (Od. iv.  
634) οὐδέ τι μιν χρεὼ ἔσται τυμβοχῆς, II. xxi. 822. In these instances  
the accusative seems to be used in the strict sense of the locative.  
Another mode of explaining the construction will be found in Liddell and  
Scott's Lex. art. χρεὼ.—77. τις ἀν τάδε γηθήσειν, ‘who can rejoice at  
this state of things.’—78. νῦξ δ' ἥδ' ἡὲ διαρράσει, ‘this night (i. e. the  
plans adopted this night) shall utterly break up or save our army.’

86. See Virg. En. ix. 161.—88. κήαντο. Matthiae deduces from καῶ  
a future of καίω; others suppose the root to be κάω, fut. κάσω, aor. ἔκησα,  
syncopated ἔκη. δόρπον, neut.; II. xix. 298: τεύξεσθαι μίγα δόρ-  
πον.—89. γέροντας, here used in the sense of ‘chiefs,’ ‘advisers,’ the  
epithet of age being transferred to the peculiar office of sages. Thus the  
Latins use *senatus*, *senator*, although the individual, or collective body  
may be formed of comparatively young men.—91. δινεάτα, ‘viands,’  
‘food.’ The Schol. had an eye to the derivation, βρώματα τὴν δινησιν

Νέστωρ, οὐ καὶ πρόσθεν ἀρίστη φάνετο θουλή·  
δι τρινού εὐφρανένον ἀγορήσατο καὶ μετέστεν·

95

Ἄγρείδη κύδιστε, ἀναξ ἀνδρῶν Ἀγάμεμνου,  
ἐν σοὶ μὲν λήξω, σέο δὲ ἀρέσκει: εὖνεκα πολλῶν  
λαῶν ἐστι ἀναξ, καὶ τοι Ζεὺς ἐγγυάλιξεν  
πικηπτρόν τ' ἡδὲ θέμιστας, ἵνα σφίσι θουλεύσθε.

100

τῷ σε χρὴ πέρι μὲν φάσθαι ἔπος, ἡδὲ ἐπακοῦσαι,  
κρηῆναι δὲ καὶ ἄλλο, δοτ' ἄν τινα θυμὸς ἀνώγη  
εἰπεῖν εἰς ἀγαθόν· σέο δὲ ἔξεται, δοττὶ καὶ ἀρχή·  
αὐτάρ ἐγὼν ἐρέω, ὃς μοι δοκεῖ εἶναι ἀριστα.

οὐ γάρ τις νόσον ἄλλος ἀμείνονα τοῦδε νοήσει,  
οίσον ἐγὼ νοέω, ἡμὲν πάλαι, ἡδὲ ἔτι καὶ νῦν,

105

ἔξετι τοῦ δτε, Διογενές, Βριτοῦδα καύρην  
χωρένον Ἀχιλῆος ἔβης κλισίηθεν ἀτούρας·

οὐτὶ καθ' ἡμέτερόν γε νόσον. μάλα γάρ τοι ἐγωγε  
πολλ' ἀπέμνθεόρην· σὸν δὲ τῷ μεγαληπτῷ θυμῷ  
εἰξας, ἀνδρα φέριστον, δν ἀθάνατοι περ ἔγισταν,

110

ητίμησας· ἐλὼν γάρ ἔχεις γέρας. ἀλλ' ἔτι καὶ νῦν

παρίχωντα.—95. δράστες μῆτρες, 'to weave the threads of thought.' The idea has passed to the Latins; cf. Cic. Acad. iv. 48.

97. ἀντὶ πὲν λέγεται. Cf. Virg.: "A te principium, tibi datur."—98. θέμιστας = the power of pronouncing laws; no written enactments yet existed.—101. κρηῆναι. Σὲ καὶ ἄλλο = and to perform also for another (his proposal).—102. σέο δὲ ἔξεται, = whatsoever plan may be superior 'will depend on you for accomplishment.' Thus, Hymn ad Cer. v. 6: σεο δὲ ἔξεται δούναι βίον = on thee it hangs to give man sustenance. It is sufficient to enumerate other modes. "That council will proceed from you," &c., or, "it will depend on you to decide which plan may excel." "Μέντες adspirari jubent (Schol.) metaphora a navium retinaculis petita." (Spitzner).—104. νόσος = "device," "plan."—105. ηγέρη τοῦ = "still on from the time when" = ἐτοῦ ἐκ τοῦ χρόνου. Διογενές: ethere have, Διογενῆς, genitive, for the usual Διογενῶς. The older books have Διογενῆς, which was altered on the supposition that the epithet was solely given to Achilles. But it is given to Patroclus, to Euripilus, xi. 819, and to Menelaus, xxiii. 294.—108. οὐτὶ καθ' &c., 'not in accordance with my admonition at least,' cf. a'. 254, 275.—110. θνων, as was now fully proved by the vengeance exacted for him.—112. δράστερος (ἀρίστας). Bentley proposed διεσοδάρετος.—115. οὐτὶ (κατὰ) ψεῦδος, or take ψεῦδος adverbially, like *Signator falso*, Juv. = you have enumerated my infatuate errors in no respect falsely; I have sinned, &c. Heyne enumerates the different meanings of ἀτη:—1. The strong impetus of passion. 2. The goddess who excites the passion. 3. The crime prompted by her; and, 4. The feeling of guilt after the perpetration of crime.—116. θασά-

φραζώμεσθ', ὃς κέν μιν ἀρεσσάμενοι πεπίθωμεν  
δώροισίν τ' ἀγανοῖσιν, ἐπεσσί τε μειλιχίοισιν.

Agamemnon, acknowledging his error, yields to the advice of Nestor, and offers to restore Briseis uninjured to Achilles, and to add valuable gifts of compensation.

Τὸν δ' αὗτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·  
ὦ γέρον, οὐτὶ ψεῦδος ἐμὰς ἄτας κατέλεξας. 115  
ἄασάμην, οὐδ' αὐτὸς ἀναίνομαι! ἀντὶ νυ πολλῶν  
λαῶν ἔστιν ἀνήρ, ὃντε Ζεὺς κῆρι φιλήσῃ·  
ὦς νῦν τοῦτον ἔτισε, δάμασσε δὲ λαὸν Ἀχαιῶν.  
ἀλλ' ἐπεὶ ἀασάμην, φρεσὶ λευγαλέρσι πιθήσας,  
ἄψ ἐθέλω ἀρέσαι, δόμεναί τ' ἀπερεῖσι' ἀποινα· 120  
ὑμῖν δ' ἐν πάντεσσι περικλυτὰ δῶρ' ὀνομήνω·  
ἔπτ' ἀπύρους τρίποδας, δέκα δὲ χρυσοῖο τάλαντα,  
αἴθωνας δὲ λέβητας ἐείκοσι, δώδεκα δ' ἵππους  
πηγούς, ἀθλοφόρους, οἱ δέ οὐδεὶς ποσσὸν ἀφοντο.  
οὐ κεν ἀλήιος εἴη ἀνήρ, φέτοςσα γένοιτο, 125  
οὐδέ κεν ἀκτήμων ἐριτίμοιο χρυσοῖο,  
δόσσα μοι ἡνείκαντο ἀέθλια μώνυχες ἵπποι.  
δώσω δ' ἔπτὰ γυναικας, ἀμύμονα ἔργ' εἰδυίας,

μην, "I have erred," that is, "I have misled myself, made myself foolish to my hurt." The passive form generally has the idea not so much of error, as of injury actually suffered (see Butt. Lex. p. 8).—117. *κέαρ*, "the heart, is in Homer always contracted *κῆρ*, *κῆρι*, and *κῆρι*, as a proper ipomenon; the latter always for the expression of that which *lies at the heart*, or, *comes from the heart*, commonly united with *πέρι*, Il. δ'. 46, ν'. 119, except in *ἀνήρ* ὃντε Ζεὺς κῆρι (perhaps ὃν Ζεὺς πέρι κῆρι), *φιλήσῃ*, Il. i. 117."—Thiersch, Gr. Gr. 188, 16. "At venuste admodum videtur *re* in Agamemnonis *ore*, quod causam continent, cur Achillis gratiam tanti faciat rex" (Spitzner).—119. *φρεσὶ λευγαλέρσι*, "yielding to my destructive passion." Kennedy compares Pyth. iv. 194, *λευκαῖς πιθήσαντα φρεσί*, but notwithstanding Hermann's authority we prefer to render *λευκαῖς* "his bloodless heart," that is, "coward," analogous to our vulgar phrase, 'white-hearted.'—120. *ἄψ* = 'on the contrary,' (K.) *iterum*, vers. *vulg.*—122. *διπόρους τρίποδας*, Athenaeus mentions two kinds of tripods, *ἀπύροι* = 'bowls' used for mixing wine, and never applied to fire. *τάλαντα*, Cf. ψ'. 269, it is here = 'weights,' 'masses,' with no indication of its precise value, as in later times.—123. *αἴθωνας* = 'cauldrons' for warming water, &c. Next line, *αἴθωνες* = 'glittering,' 'brilliant,' *candentes* (cf. *Æn.* xii., 91).—124. *ἀθλοφόρους*, 'fitted to win prizes,' 'race-horses,' cf. xi. 699.—125. *ἀλήιος*, 'poor,' lit. 'without corn-land,' from *λήιον* = *seges*. See β'. 147.—127. *ἡνείκαντο*. See Matth. §

Λεσβίδας, ἦς, ὅτε Λέσβον ἐϋκτιμένην ἔλεν αὐτός,  
ἐξελόμην, αἱ κάλλει ἐνίκων φῦλα γυναικῶν· 130  
τὰς μέν οἱ δώσω, μετὰ δ' ἔσσεται, ἦν τότ' ἀπηνύρων,  
κούρην Βρισῆος· καὶ ἐπὶ μέγαν δόκον ὄμοῦμαι,  
μῆποτε τῆς εὐνῆς ἐπιβήμεναι, ἡδὲ μιγῆναι,  
ἢ θέμις ἀνθρώπων πέλει, ἀνδρῶν ἡδὲ γυναικῶν.  
ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δέ κεν αὐτέ 135  
ἄστυ μέγα Πριάμοιο θεοὶ δώσωτ' ἀλαπάξαι,  
νῆα ἄλις χρυσοῦ καὶ χαλκοῦ ηησάσθω,  
εἰσελθών, ὅτε κεν δατεώμεθα ληῆδ' Ἀχαιοῖ.  
Τρωιάδας δὲ γυναικας ἐείκοσιν αὐτὸς ἔλεσθω,  
αἱ κε μετ' Ἀργείην Ἐλένην κάλλισται ἔωσιν. 140  
εἰ δέ κεν Ἀργος ἰκούμεθ' Ἀχαιϊκὸν, οὐθαρ ἀρούρης,  
γαμβρός κέν μοι ἔοι· τίσω δέ μιν Ἰσον Ὁρέστη,  
ὅς μοι τηλύγετος τρέφεται θαλὶη ἔνι πολλῆ.  
τρεῖς δέ μοι ἐσοι θύγατρες ἐνὶ μεγάρῳ εὐπήκτῳ,  
Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα· 145  
τάνω ἦν κ' ἐθέλησι, φίλην ἀνάεδον ἀγέσθω

253, and Jelf. § 362.—128. ἀμύμονα. The Vulg. has ἀμύμονας, but ἥργα is digammated.—129. **Λεσβίδας**, Achilles, prior to the actual siege of Troy, had carried warfare against the Asiatic islands; see below, 328, 329. **αὐτός**, ‘Achilles himself.’—131. **μετὸς** δ' ἔσσεται, = and in addition to these shall be Briseis. **μετὸς**, ‘in addition,’ for Briseis was of Lyrnessus, not from Lesbos.—132. **ἧν . . . κούρην**, attraction, as in Virgil’s “*urbem quam statuo vestra est.*” Aristarchus read **κούρη**.—135. **αὐτίκα**, ‘at once.’—137. **νῆα νηρησάσθω**, ‘let him fill his ship.’—140. **μετ' Ἐλένην**, next in beauty to the Argive Helen.—141. **Ἀργος Ἀχαιϊκόν**, i. e. Peloponnesus. The Achaeans of Pthiotis, immigrating with Pelops to Peloponnesus, occupied Laconia, and so far surpassed in prowess, that from them Peloponnesus, though for ages called ‘**Ἀργος**, derived the epithet ‘**Achaeān**.’ Strabo, viii. 530. Hence also it is also called Pelasgian, β'. 684. **Οὐθαρ ἀρούρης**, ‘udder,’ i. e. ‘fatness of the soil’ = *ubera terra* (Georg. ii. 185).—143. **τηλύγετος**, ‘tenderly beloved,’ lit. ‘the last born,’ from **τελευτή**, **γίγνω**, **τελεύγετος**, **τηλύγετος**, ‘when the idea of the *last-born* acquired in the course of usage the definite collateral idea of extreme affection, and even of an injurious excess of it, the idea of the *only child* was necessarily comprehended under it.’ See Butt. Lex. p. 512, 518, and Synops. Döderlein derives it from **θάλλω**, ‘to bloom,’ **τέθηλα**, and **γένω** = ‘my blooming son,’ **θαλερός κατὰ φύσιν**. **θαλία** = ‘abundance,’ **θαλία** = *flos*, ‘bloom,’ from **θάλλω**.—145. **Λαοδίκη**, called by the Tragics Electra, as Iphianassa becomes Iphigenia, the myth of whose sacrifice was unknown to Homer (Schol. Br.)—148. **ἀνδεῖνον**, **ἔδνα** = *munera sponsalia*, the presents given by the suitor to the father of the bride. The large sums

πρὸς οἰκου Πηλῆος· ἐγὼ δ' ἐπὶ μείλια δώσω  
πολλὰ μάλ', δοσ' οὐπω τις ἐῇ ἐπέδωκε θυγατρί·  
ἐπτὰ δέ οἱ δώσω εὐναιόμενα πτολίεθρα,  
Καρδαμύλην, Ἐνόπην τε καὶ Ἰρὴν ποιήσσαν, 150  
Φηράς τε ζαθέας ἡδ' Ἀνθειαν βαθύλειμον,  
καλήν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.  
πᾶσαι δ' ἐγγὺς ἀλός, νέαται Πύλου ἡμαθόεντος.  
ἐν δ' ἄνδρες ναίουσι πολύρρηνες, πολυβοῦται,  
οἱ κέ ἐ δωτίνηρι, θεὸν ὁς, τιμήσουσιν, 155  
καὶ οἱ ὑπὸ σκήπτρῳ λιπαρὰς τελέουσι θέμιστας.  
ταῦτα κέ οἱ τελέσαιμι, μεταλλήξαντι χόλοιο.  
δημηθήτω! Ἀτδῆς τοι ἀμελίχος ἡδ' ἀδάμαστος·  
τοῦνεκα καὶ τε βροτοῖσι θεῶν ἔχθιστος ἀπάντων·  
καὶ μοι ὑποστήτω, δσσον βασιλεύτερός είμι, 160  
ἡδ' ὅσσον γενεῇ προγενέστερος εῦχομαι εἶναι.

Phœnix, Ajax, son of Telamon, Ulysses, and two heralds, depart for the tent of Achilles.

Τὸν δ' ἡμείβετ' ἐπειτα Γερήνιος ἵππότα Νέστωρ·  
Ἀτρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,  
δῶρα μὲν οὐκέτ' ὄνοστὰ δίδοις Ἀχιλῆι ἄνακτι·  
ἀλλ' ἄγετε, κλητοὺς ὄτρύνομεν, οἱ κε τάχιστα 165

thus given by Protesilaus are mentioned above; and virgins, with reference to their attractive, and consequently profitable, appearance are styled ἀλφεσιβόα, Il. xviii. 596, *q. v.* A double negative appears in ἀνάεδνον, as in ἀνάελπτος. (Lobeck ad Phrynic. 721.) Nitzsch explains by "cui pater dona a sposo accepta reddit." μελια = 'dowry' given by the parent to the bridegroom, on the marriage, answering to the later term προῖξ. φέρη, the private fortune of the lady, as ὀτρίναι are the presents made by friends to the young couple.—153. πᾶσαι δ' ἐγγὺς ἀλός, νέαται, &c., 'All these are situated near the sea, frontier cities of sandy Pylos.' νέατος, contracted for νεώταρος, 'most distant,' *ultima*, like *nonissima* = *extrema*. The Ven. Schol. has κεάται for νέαται. And some, very badly, deduced νέαται by syncope from νεωταραι.—154. πολύρρητες, = 'rich in flocks,' ρῆνες γάρ, οἱ ἄρνες.' (Sch. Br.)—155. δωτίνηρι, free gifts, as θέμισται are dues, taxes appointed by legal enactment.—158. δημηθήτω, 'let him be appeased! and yield to me, inasmuch as I am the more powerful, and the elder.' "Ab equis dominus metaphora" (Spitz.) 'Ατδῆς ἀμελίχος. Editors comp. Hor. Od. xi. 14, 6: "Illa chrymabilem Plutona."—160. ὑποστήτω, '2nd aor. act. ὑφίσταμαι,' 'let him submit himself to me' (K.)—164. οὐκέτ' ὄνοστὰ = 'no despicable gifts do you offer.' διδοῖς, 2nd pers. sing. indic.

ἔλθωσ' ἐς κλισίην Πηληϊάδεων 'Αχιλῆος.  
εἰ δ', ἄγε, τοὺς ἀνὴρ ἐγών ἐπιόψουμαι· οἱ δὲ πιθίσθωι.  
Φοῖνιξ μὲν πρώτιστα, Διὶ φίλος, ἡγησάσθω·  
αὐτῷ ἐπειτ' Αἴας τε μέγας καὶ δίος 'Οδυσσεύς·  
κηρύκων δ' 'Οδίος τε καὶ Εὐρυβάτης ἄμ' ἐπέσθων· 170  
φέρτε δὲ χρεῖν ὄντωρ, εὐφημῆσαι τε κέλεσθε,  
ὅφει Διὶ Κρονίδῃ ἀρησόμεθ', αἱ κ' ἐλεήσηρ.

"Ως φάτο· τοῖσι δὲ τὰσιν ἑαδότα μῦθον ἔιπτεν.  
αὐτίκα κῆρυκες μὲν ὄντωρ ἐπὶ χείρας ἔχεναν,  
κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο· 175  
νώμησαν δ' ἄρα πᾶσιν, ἐπαρξάμενοι δετάεσσιν·  
αὐτῷ ἐπεὶ σπεῖσάν τ', ἐπίον θ', δσον ἡθελε θυμός,  
ώρμωντ' ἐκ κλισίης 'Αγαμέμνονος 'Ατρείδαο.  
τοῖσι δὲ πόλλα ἐπέτελλε Γερήνιος ἵππότα Νέστωρ,  
δεινὸντας ἐς ἔκαστον, 'Οδυσσῆι δὲ μάλιστα, 180  
πειρᾶν, ὡς πεπίθοιεν ἀμύμονα Πηλείωνα.

from διδόω. See Bn. Lexil. p. 4.—165. *ελεγρός*, here only in the Iliad, and only once in Odysey, p. 386. See Butt. Lexil. p. 381-5, 'Legatos nominatim lectos a Nestore ελεγρός vocari plurimi volunt. Posthabendum igitur est ελεγρός' (Spitzner).—167. εἰ δ', δύε, a strong form of exhortation. It may be explained elliptically, 'but if such be the case, come.' Others make εἰ the imperative. *ἐντάθομαι*, *recessu facte delegem* (K.) lit. 'I will see to these.'—168. Phoenix, owing to his connexion with the infancy of Achilles, is properly selected as the chief of the embassy. The language used by Nestor of Achilles in β'. 306, is a sufficient reason why he took no part in the attempt. As this embassy is not on the part of Agamemnon, but of the Greeks in general, Hodius and Eurybates are selected, not Talthybius.—173. *ἀνθέρα* *ώστων*, from ἄνθες (*άνθειν*), 2nd aor. *ἴσαδον*: perf. 2nd *ἴσαδα*, the participle of which is here used intransitively.

173. *ἐνταρξάμενοι*. The wine, being much thicker than ours, formed a convex above the lip or brim of the cup. Virgil's *vina coronare* (*floribus*), is the custom of a later age.—176. *ἐνταρξάμενοι*, 'handing (the cups), having first made a libation from the cups.' Thus Butt., the *ἴσι* in *ἐπαρξάμενοι* denotes the approach of the cup-bearer to each guest; *ἀρχόμαι* = the offering of the first fruits, or = to make an offering first, i. e. before anything else. See Lexil. p. 170. Lid. and Scott render, 'begin with the cups *εγείναι*, hand them round again, from left to right, in honour of the gods'—177. *σωτεράν τ'*, Wolf's admirable correction for *σωτεισάντ' ι π'*.—180. *θεοῖσιν* = earnestly fixing his eyes on each, *τῷ δύοις ιεστεῖν* 'Ιλλοι, sunt ocalorum anguli, deinde, oculi' (Heyne). In his addenda he gives ὁ δίννος, 'contumelia, obliquis oculis cum contemptu intueri.' Herod. ix. 107.—181. *πεπίθειν*, Ionic reduplication.

Τὼ δὲ βάτην παρὰ θῖνα πολυφλοίσθιοι θαλάσσης,  
πολλὰ μάλ’ εὐχομένω γαιηόχῳ Εννοσιγαίῳ,  
ρηϊδίως πέπιθεῖν μεγάλας φρένας Αἰακίδαο.

The envoys are hospitably received by Achilles and Patroclus. Ulysses first speaks, next Phoenix, and last of all, Ajax, but to no purpose; Achilles remaining fixed in his determination to return to Greece.

Μυρμιδόνων δ’ ἐπί τε κλισίας καὶ νῆας ἵκεσθην 185  
τὸν δ’ εὐρον φρένα τερπόμενον φόρμιγγι λιγείη,  
καλῆ, δαιδαλέη, ἐπὶ δ’ ἀργύρεον ζυγὸν ἦεν  
τὴν ἄρετ’ ἐξ ἐνάρων, πόλιν Ἡετίωνος ὀλέσσας.  
τῇ δγε θυμὸν ἔτερπεν, ἀειδε δ’ ἄρα κλέα ἀνδρῶν.  
Πάτροκλος δέ οἱ οἰος ἐναντίος ἦστο σιωπῆ, 190  
δέγμενος Αἰακίδην, ὅποτε λήξειεν ἀείδων.

τὼ δὲ βάτην προτέρω, ἥγειτο δὲ δῖος Ὁδυσσεύς·  
στὰν δὲ πρόσθ’ αὐτοῖς· ταφὼν δ’ ἀνόρουσσεν Ἀχιλλεύς,  
αὐτῇ σὺν φόρμιγγι, λιπὼν ἔδοι, ἔνθα θάσσεν.  
ῶς δ’ αὐτῷς Πάτροκλος, ἐπει ἵδε φῶτας, ἀνέστη. 195  
τὼ καὶ δεικνύμενος προσέφη πόδας ὡκὺς Ἀχιλλεύς·

Χαίρετον· η φίλοι ἄνδρες ἱκάνετον! η τι μάλα χρεώ·  
οἵ μοι σκυζομένω περ Ἀχαιῶν φίλτατοί ἐστον.

“Ως ἄρα φωνήσας προτέρω ἄγε δῖος Ἀχιλλεύς,  
εἰσεν δ’ ἐν κλισμοῖσι, τάπησί τε πορφυρέοισιν” 200  
αἴψα δὲ Πάτροκλον προσεφώνεεν, ἔγγὺς ἐόντα·

182. τώ, i. e. Ajax and Ulysses. Phoenix is rather to be considered a protector, from his long intercourse with Achilles, than as a member of the embassy.—183. γαιηόχῳ, ‘to Neptune who stays the earth.’ The ancients imagined that the sea was the foundation supporting the earth. Dübner compares Ps. xxiv. 2: ‘He hath founded it upon the seas, and established it upon the floods.’—184. πεπίθειν, *ut ipsi flecterent*.—187. ζυγὸν. The transverse bar uniting the two horns or ends of the lyre; in it were fixed the pegs round which the strings were coiled.—189. κλέα ἀνδρῶν, ‘the lays of heroes, heroum landæ.’ The passage is made use of to prove that detached adventures were recited by individuals from the earliest times.—191. θέγμενος . . . δώρα, ‘waiting . . . until.’—196. δεικνύμενος, ‘welcoming.’ Hos duos, data et accepta dextra, salutans” (Damm.) The word evidently comes from δέκα, δέκ-στρα, *dextra*, to point out with the right hand, thence, ‘to stretch out the hand,’ ‘to welcome.’—197. Heyne thus construes: η χρειώ μάλα ικάνει ιφ’ ύμᾶς κατὰ τι. “Aliqua in re hand dubie magna necessitas vos urget.” See note on verse 75.—200. τάπησί τε πορφυρέοισιν, Heyne remarks that this tapestry must be supposed to be of Phrygian workmanship, obtained either by

Μείζονα δὴ κρητῆρα, Μενοιτίου νίέ, καθίστα·  
ζωρότερον δὲ κέραιε, δέπας δὲ οὐτυνον ἐκάστω.  
οἱ γὰρ φίλτατοι ἄνδρες ἐμῷ ὑπέασι μελάθρῳ.

“Ως φάτο· Πάτροκλος δὲ φίλωρ ἐπεπείθεθ' ἔταίρῳ. 205  
αὐτὰρ διγε κρείον μέγα κάββαλεν ἐν πυρὸς αὐγῇ,  
ἐν δὲ ἄρα ιώτον ἔθικ' δῖος καὶ πίονος αἰγός,  
ἐν δὲ συὸς σιάλοιο ράχιν τεθαλυίαν ἀλοιφῆ.  
τῷ δὲ ἔχειν Αὐτομέδων, τάμνεν δὲ ἄρα δῖος Ἀχιλλεύς·  
καὶ τὰ μὲν εὖ μίστυλλε, καὶ ἀμφ' ὀβελοῖσιν ἐπειρεν· 210  
πῦρ δὲ Μενοιτιάδης δαίνεν μέγα, ισόθεος φώς.  
αὐτὰρ ἐπεὶ κατὰ πῦρ ἐκάη, καὶ φλὸξ ἐμαράνθη,  
ἀνθρακιὴν στορέσας, ὀβελοὺς ἐφύπερθε τάνυσσεν·  
πάσσει δὲ ἀλὸς θείοιο, κρατευτάνων ἐπαείρας.  
αὐτὰρ ἐπεὶ ρῶπτησε, καὶ εἰν ἐλεοῖσιν ἔχενεν, 215  
Πάτροκλος μὲν σῖτον ἐλῶν ἐπένειμε τραπέζῃ,  
καλοῖς ἐν κανέοισιν ἀτὰρ κρέα νεῖμεν Ἀχιλλεύς.  
αὐτὸς δὲ ἀντίον Ιζεν Ὀδυσσῆος θείοιο,  
τοίχου τοῦ ἑτέροιο· θεοῖσι δὲ θύσαι ἀνώγει

plunder from the Trojans, or by traffic from other parts of Asia, to which country such manufacture was anciently limited.—203. *ἱερότερον*, ‘stronger wine,’ i. e. ‘for the stranger, a stronger mixture than for himself.’—204. *τάμνειν*. The better reading seems to be *τάπεινειν*.—205. *κρείον*, ‘a flesh-tray,’ ‘a dresser,’ *κρεοδόχον*. Some of the ancients took *κρείον* = *κρίας*, others as a ‘cauldron.’ But the *κρείον* serves to hold the meat while being divided, = *τράπεζα μαγειρική*. *ἐν πυρὸς αὐγῇ*, ‘in the light of the fire,’ in a place illuminated by the light of the blaze.—207. *καὶ*, ‘and also’ (i. e. *ιώτον*) of a sheep.—208. *σιάλου*. Simply ‘fat,’ ‘unctuous.’—212. *κατὰ πῦρ ἐκάη*, ‘when the fire had burned down.’ “*κατακαίσθαι de flamma deficiente, materia consumpta*” (H.) *φλὸξ ἐμαράνθη*, ‘and the flame had died away.’ The comparison of flame to a flower is common, *πυρὸς ἀνθος*, *Λεσχ. Prom. Vinct.* *Flamma flore coorto*, *Lucret.*—213. *ἀνθρακιὴν στορέσας*, ‘having spread the red embers.’ *ἔβελετος ἐτάνυσσεν*, ‘stretched lengthways over the fire.’—214. *ἀλὸς θείοιο*, ‘precious salt,’ *ἴντιμον* (Hesych.) Others, ‘sacred,’ referring to its use in sacred rites. *κρατευτάνων ἐκείνας*, ‘elevating the spits on their racks or supports,’ i. e. crooks on each side of the fire-place, ‘bases quibus versus utrinque imponuntur, statamina: lapides puta utrinque positos’ (H.) Aristarchus read *ἐκταίρας*, perhaps meaning that they raised the spits from one pair of crooks to another, as greater or less heat was required.—215. *θεοῖσιν* = *τοῖς μαγειρικοῖς τραπέζοις*, ‘on the trays;’ others read *ἐλοῖσιν*, from *ἐλεῖν*, or *ἐλος*, ‘etymologia alia ἐλεῖν duxit ab abiegnis lignis,’ i. e. ‘ἀπὸ θλαιῶν ἐλαῖων, Hesych. 1, 1171’ (Spitzner).—219. *θύσαι ἀνέγει*, ‘to offer the first portion to the gods’ = *ἀπάρξασθαι*

Πάτροκλον, δν ἔταιρον ὁ δ' ἐν πυρὶ βάλλε θυηλάς. 220  
οἱ δ' ἐπ' ὄνειαθ' ἔτοῖμα προκείμενα χεῖρας ἵαλλον.  
αὐτῷρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,  
νεῦσ' Αἴας Φοίνικι. νόησε δὲ δῖος Ὁδυσσεύς·  
πλησάμενος δ' οἴνοιο δέπας, δείδεκτ' Ἀχιλῆα·

Χαῖρ', Ἀχιλεῦ! δαιτὸς μὲν ἔτσης οὐκ ἐπιδευεῖς, 225  
ἡμὲν ἐν κλισίῃ Ἀγαμέμνονος Ἀτρεύδαο,  
ἡδὲ καὶ ἐνθάδε νῦν· πάρα γάρ μενοεικέα πολλὰ  
δαίνυσθ'. ἀλλ' οὐ δαιτὸς ἐπηράτον ἔργα μέμηλεν·  
ἀλλὰ λίην μέγα πῆμα, Διιοτρεφές, εἰσορόωντες,  
δείδιμεν· ἐν δοιῇ δὲ σωσέμεν ἡ ἀπολέσθαι 280  
νηᾶς ἔυσσελμους, εἰ μὴ σύγε δύσεαι ἀλκήν.  
ἐγγὺς γάρ νηῶν καὶ τείχεος αὐλιν οὐθεντο  
Τρῶες ὑπέρθυμοι, τηλεκλητοὶ τ' ἐπίκουροι,  
κηάμενοι πυρὰ πολλὰ κατὰ στρατόν, οὐδὲ ἔτι φασὶν  
σχήσεσθ', ἀλλ' ἐν νησὶ μελαίνησιν πεσέεσθαι. 285

θυηλάς = 'primitias.' Θέων never means in Homer, 'to sacrifice,' or 'slay,' its primary signification seems to be, 'to kindle a fire;' thence, 'to burn anything by throwing it on the fire,' and thence again, 'to fumigate with incense,' &c. τοίχου τοῦ ἀτέροιο, 'at the opposite wall.' The use of the article here approximates to that of the late writers.

222. αὐτῷρ ἐπεὶ, &c. They had already supped at Agamemnon's tent, 178. Hence Aristarchus proposed καὶ ἐδητύος ἀψ ἐπάσαντο, but in the semi-civilized heroic age, it would have been deemed neglect not to offer visitors a meal, and an insult not to partake of it.—224. δείδεκτ' Ἀχιλῆα, 'pledged Achillea.' δείκνυμι, δεικνύω, 'I show,' has in the middle the sense of 'I salute, welcome, drink to ;' the original idea was to 'stretch out the hand' or cup towards the individual drunk to, τὰ ποτηρία τῷ δεξιῷ ἔκτείνειν. δείδεκτο is 3rd sing. pluperf., used as imperfect. Some brought this from δέχομαι, 'to receive,' 'to welcome,' see note on 196.—225. οὐκ ἐπιδευεῖς, scil. ἔσμεν, 'we are not in want of,' 'we are supplied with,' &c. Another reading is found, οὐκ ἐπιδεύεις = tu non indiges, but the context favours the former, and ἐπιδεύεις is found without a verb in ε'. 481.—228. μέμηλεν, 'is a deep concern to us,' from μέλει, 'it comes home to me.'—230. ἐν δοιῇ δὲ, σωσέμεν, ἡ ἀπολέσθαι, &c. We would expect σωσεσθαι, but the construction is ἐν δοιῇ (ἔστι) ὡς ἡμᾶς (ἡ) σωσειν τὰς νηᾶς, ἡ (αὐτῷρ ἀπολέσθαι), in discriminine versatur res, simusne servaturi naves, an εἴ sint perituræ (Heyne).—231. δύσεαι ἀλκήν, 'puttest on thy might,' a met. from putting on armour.—232. αὐλιν θέντο, 'have made their night station.' αὐλις = αἰλῆ, whence αἰλίζεσθαι, Od. x. 470.—233. τηλεκλητοὶ = τηλεκλυτοὶ = far celebrated, widely renowned, an epithet always of the allies of the Trojans, always with the V. R., τηλεκλητοὶ, 'summoned from

τὰς μέν τοι δώσει, μετὰ δ' ἔσσεται, ἦν τότ' ἀπηύρα  
κούρην Βρισῆος· καὶ ἐπὶ μέγαν δρον ὀμεῖται,  
μήποτε τῆς εὐνῆς ἐπιβήμεναι, ἷδε μιγῆναι, 275  
ἡθέμις ἐστίν, ἄναξ, ἡτ' ἀνδρῶν ἦτε γυναικῶν.  
ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δέ κεν αὐτε  
ἄστυ μέγα Πριάμοιο θεοὶ δώσωσ' ἀλαπάξαι,  
νῆα ἄλις χρυσοῦ καὶ χαλκοῦ νηῆσασθαι,  
εἰσελθών, ὅτε κεν δατεώμεθα ληῆδ' Ἀχαιοῖ. 280  
Τρωϊάδας δὲ γυναικας ἐείκοσιν αὐτὸς ἔλεσθαι,  
αἴ κε μετ' Ἀργείην Ἐλένην κάλλισται ἔωσιν.  
εἰ δέ κεν Ἀργος ἰκούμεθ' Ἀχαιϊκόν, οὐθαρ ἀρούρης,  
γαμβρός κέν οἱ ἔοις· τίσει δέ σε ἵσον Ὁρέστη,  
δις οἱ τηλύγετος τρέφεται θαλήγ ἔνι πολλῆ. 285  
τρεῖς δέ οἱ εἰσὶ θύγατρες ἐνὶ μεγάρῳ εὐπήκτῳ,  
Χρυσόθεμες καὶ Λαοδίκη καὶ Ἰφιάνασσα·  
τάνων ἦν κ' ἐθέλησθα, φίλην ἀνάεδνου ἄγεσθαι  
πρὸς οἴκου Πηλῆος· ὁ δ' αὐτὸς ἐπὶ μείλια δώσει  
πολλὰ μάλ', δσσ' οὐπω τις ἔη ἐπέδωκε θυγατρί. 290  
ἐπτὰ δέ τοι δώσει εὐναιώμενα πτολίεθρα,  
Καρδαμόλην, Ἐνόπην τε καὶ Ἰρὴν ποιήεσσαν,  
Φηράς τε ζαθέας ἡδ' Ἀνθειαν βαθύλειμον,  
καλήν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.  
πᾶσαι δ' ἔγγυς ἀλός, νέάται Πύλου ημαθόεντος· 295  
ἐν δ' ἄνδρες ναίουσι πολύρρηνες, πολυβοῦται,  
οἱ κέ σε δωτίνησι, θεὸν ὅς, τιμήσουσιν,  
καὶ τοι ὑπὸ σκήπτρῳ λιπαρὰς τελέουσι θέμιστας.  
ταῦτά κέ τοι τελέσειε, μεταλλήξαντι χόλῳ.  
εἰ δέ τοι Ἀτρείδης μὲν ἀπήχθετο κηρόθι μᾶλλον, 300  
αὐτὸς καὶ τοῦ δῶρα· σὺ δ' ἄλλους περ Παναχαιοὺς  
τειρομένους ἐλέαιρε κατὰ στρατόν, οἵ τε, θεὸν ὅς,  
τίσουσ' ἡ γάρ κέ σφι μάλα μέγα κῦδος ἀροιο.  
νῦν γάρ χ' Ἐκτορ' ἔλοις, ἐπεὶ ἀν μάλα τοι σχεδὸν ἐλθοι,

follow thirty-six lines, 264-299, repeated from above, 122-157. They are partly again repeated in τ'. 243.-279. νηῆσασθαι, scil. κελεύει. In 187 the reading is νηῆσάσθω.-295. νέάται, see above 153.-300. κηρόθι μᾶλλον, 'the more deeply hated from thy heart.' κηρόθι, κηροθεν, ἐκ ψυχῆς, Sch. Br.-304. Πλθοι. Heyne reads ἐλθῃ, but the optative is preferable.

λύσσαν ἔχων ὀλοήν· ἐπεὶ οὔτινά φησιν ὁμοῖον  
οὐλέμεναι Δαναῶν, οὓς ἐνθάδε νῆες ἔνεικαν.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς.

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,  
χρὴ μὲν δὴ τὸν μῆθον ἀπηλεγέως ἀποειπεῖν,  
ηπερ δὴ φρονέω τε, καὶ ὡς τετελεσμένον ἔσται·  
ώς μηδεὶς τρύζητε παρήμενοι ἄλλοθεν ἄλλος.  
ἔχθρος γάρ μοι κεῖνος ὅμως Ἀΐδαο πύλησιν,  
δις χ' ἔτερον μὲν κεύθη ἐνὶ φρεσὶν, ἄλλο δὲ εἴπη.  
αὐτάρ ἐγών ἐρέω, ὡς μοι δοκεῖ εἶναι ἄριστα·  
οὐτ' ἔμεγ' Ἀτρεΐδην Ἀγαμέμνονα πειστέμεν οἴω,  
οὐτ' ἄλλους Δαναούς· ἐπεὶ οὐκ ἄρα τις χάρις ἦνεν,  
μάρνασθαι δησίσιν ἐπ' ἀνδράσι νωλεμέες αἰεί.  
ἴση μοῖρα μένοντι, καὶ εἰ μάλα τις πολεμίζοι·  
ἐν δὲ ἵη τιμῆ ἡμένιν κακός, ἥδε καὶ ἐσθλός·  
κάτθαν' ὅμως δ, τ' ἀεργός ἀνήρ, δ, τε πολλὰ ἐοργώς. 320  
οὐδέ τί μοι περίκειται, ἐπεὶ πάθον ἄλγεα θυμῷ,

309. ἀπηλεγέως, 'without reservation' (ἀπὸ, ἀλέγω, *curo*) *præcise*,  
plane sine ulla exceptione (H.). ἀποειπεῖν = 'openly to state,' 'to speak  
it out,' *plane eloqui* (H.). Others less correctly render by *negare*, in that  
case τὸν μῆθον will = τὸν χρῆμα.—311. τρύζητε, 'that ye may not  
murmur, or mutter.' 'Factum est verbum ex sono τρύζειν, estque idem  
quod τρύζειν, above, β'. 314, de sono querulæ, omnino de voce compressa,  
et conqueratione.' Heyne; whose note, however, is 'τρύζειν, quod proprie  
est pullorum avium et palumbium (*gemit turtur ab ulmo*) nunc est *querendo instare*.'—312. Ἀΐδαο πύλησι, 'the gates of Hades,' i. e. the region  
of Hades = 'death.'—313. Translated by Sallust, "aliud clausum in pec-  
tore, aliud in lingua promptum habere. κεύθῃ . . . εἴηται. Others read  
κεύθει . . . βάζει, but βάζειν is a low term, not fitted for the elevated  
style of Epic poetry, "deinde subjunctivis opus est, quod Achilles suam  
animi sententiam his declarat" (Spitzner).—316. οὐ τις χάρις ἦν (τινι  
οὐ ἐμοι), 'no gratitudo was shown,' &c.—317. δησίσιν ἐπ' ἀνδράσι, 'to  
combat against heroic foes.' Some have μετ' ἀνδράσι, but this would  
mean 'to fight in company with, or among foes,' see λ'. 442, ε'. 124,  
144. Bentley, too anxious to make the syntax perfect, read μαρναμέ-  
νοις.—320. κάτθαν' ὅμως, 'lies equally in death,' alluding to the com-  
mon tomb built by Agamemnon. Bentley proposed λάγχαν' ὅμως, "prædæ  
partem parem auferre solet." Hermann, regarding a special force of the  
aorist, renders κάτθανε by *emori potest*. On which Heyne remarks:  
"Recte, sed usus ille aoristi latet in hoc ipso, quod ille rim præsentis  
habet, nam, 'moritur et ignavus et fortis,' haud dubie ita dicitur, ut sit,  
'potest mori.'"—321. περίκειται, i. e. nor does any prize specially lie

αἰεὶ ἐμὴν ψυχήν παραβαλλόμενος πολεμίζειν.  
 ὡς δ' ὅρνις απτῆσι νεοσσοῖσι προφέρησιν  
 μάστακ, ἐπεὶ κε λάβησι, κακῶς δ' ἄρα οἱ πέλει αὐτῷ·  
 ὡς καὶ ἐγὼ πολλὰς μὲν ἀνπινους νύκτας ἵανον, 325  
 ἥματα δ' αἰματέντα διέπρησσον πολεμίζων,  
 ἀνδράσι μαρνάμενοις ὀάρων ἔνεκα σφετεράων.  
 δώδεκα δὴ σὺν νησὶ πόλεις ἀλάπαξ ἀνθρώπων,  
 πεζὸς δ' ἔνδεκα φῆμι κατὰ Τροίην ἐρίβωλον·  
 τάων ἐκ πατέων κειμήλια πολλὰ καὶ ἐσθλὰ 330  
 ἔξελόδην, καὶ πάντα φέρων Ἀγαμέμνονι δόσκον  
 'Ατρείδῃ· δ' ὅπισθε μένων παρὰ νησὶ θοῆσιν,  
 δεξάμενος, διὰ παῦρα δασάσκετο, πολλὰ δ' ἔχεσκεν.  
 ἄλλα δ' ἀριστήσοι δίδου γέρα καὶ βασιλεῦσιν·  
 τοῖσι μὲν ἔμπεδα κεῖται, ἐμεῦ δ' ἀπὸ μούνου Ἀχαιῶν 335  
 εἴλετ', ἔχει δ' ἄλοχον θυμαρέα τῷ παριάων  
 τερπέσθω. τί δὲ δεῖ πολεμίζεμεναι Τρώεσσιν  
 'Αργείους; τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' ἀγείρας

with me more than with others. Some read πέρι (= περισσῶς) κεῖται. —322. παραβαλλόμενος, 'risking,' a metaphor from the throw of dice. Similarly παρθέμενοι, Od. i. 255. παραθίσθαι, Od. γ'. 74. πολεμίζειν. Others have πολεμίζων, "non autem unum idemque est πολεμίζειν ψυχὴν παραβαλλόμενος, et ψυχὴν παραβαλλόμενος πολεμίζειν." "Alterum enim significat animi vitæque prodigus bellare, alterum animam belli periculis objicere, sive, ut acute observat Eustath. παραρρίπτων ἴαυτὸν τῷ πολίμῳ" (Spitzner). —324. μάστακ, dative from μάσταξ, 'in her bill.' This is the meaning of μάσταξ in Od. δ'. 287, ψ'. 76. Heyne and others, objecting to the absolute use of προφέρων, take μάστακ as the accus. in the sense of 'food,' 'a morsel,' and so the Schol. here, ἡ μεμασμένη τροφή. But the verb is used absolutely in Od. μ'. 194, and the imitation of Juvenal (10, 282) favours the former. —325. ἵανον, 'passed,' 'eat enim ἵανεις omnino διάγειν, διατρίβειν' (H.). —326. διεπρήσσον, 'passed through,' Ionic for διαπράσσω. Buttm. rejects the Schol. derivation from περάω, fut. περάσω, contracted into πρήσσω, see Lexil. p. 491. —327. δάρων, 'wives,' from δάρες. I have adopted μαρναμένος (with Ald. ed. 2, 8) for μαρναμένος, 'warring on heroes who fought in defence of their wives.' Heyne retains μαρναμένος, and refers σφετεράων (= σφῶν) to the Atridae, "respicit Atridas nisi omnino Achivos." —328. διά . . . δασάσκετο, an Ionic frequentative from διά—δαίομαι. —327. τί δὲ δεῖ. This is the only passage in Homer in which δεῖ occurs; elsewhere he uses χρῆ; thus Pors. Orest. 659. But this δεῖ is from δέω, δεόμαι=δεύω, δενόμαι (indigo) which are frequent in Homer. —328. ἀνήγαγεν, 'led towards the north,' Schol. "Nescio an nimis subtiliter. A littore in altum mare educitur, ἀνάγεται, qualibet

‘Ατρείδης ; ή ούχ ‘Ελèνης ἔνεκ’ ἡγκόμοιο ;  
 ή μοῦνοι φιλέουσ’ ἀλόχους μερόπων ἀνθρώπων 340  
 ‘Ατρείδαι ; ἐπει, δστις ἀνήρ ἀγαθὸς καὶ ἔχέφρων,  
 τὴν αὐτοῦ φιλέει καὶ κῆδεται ὡς καὶ ἐγὼ τὴν  
 ἐκ θυμοῦ φίλεον, δουρικτηγήν περ ἐοῦσαν.  
 νῦν δὲ ἐπεὶ ἐκ χειρῶν γέρας εἴλετο, καὶ μὲν ἀπάτησεν,  
 μή μεν πειράτω, εὐ εἰδότος οὐδέ με πείσει. 345  
 ἀλλ’, Ὁδυσεῦ, σὺν σοί τε καὶ ἄλλοισιν βασιλεῦσιν  
 φραζέσθω, νήεσσιν ἀλεξέμεναι δῆιον πῦρ.  
 ἦ μὲν δὴ μάλα πολλὰ πουνήσατο νόσφιν ἐμεῖο,  
 καὶ δὴ τείχος ἔδειμε, καὶ ἥλασε τάφρον ἐπ’ αὐτῷ  
 εὐρεῖαν, μεγάλην, ἐν δὲ σκόλοπας κατέπηξεν. 350  
 ἀλλ’ οὐδὲ ὡς δύναται σθένος Ἔκτορος ἀνδροφόνοιο  
 ἴσχειν. ὅφρα δὲ ἐγὼ μετ’ Ἀχαιοῖσιν πολέμιζον,  
 οὐκ ἐθέλεσκε μάχην ἀπὸ τείχεος ὥρινύμενον Ἔκτωρ,  
 ἀλλ’ δσον ἐς Σκαιάς τε πύλας καὶ φηγὸν ἰκανεύ·  
 ἔνθα ποτ’ οἶον ἔμινε, μόγις δέ μεν ἔκφυγεν δρμήν. 355  
 νῦν δὲ, ἐπεὶ οὐκ ἐθέλω πολεμίζεμεν Ἔκτορι δίψ,  
 αὐριον ἵρα Διὸς ῥέξας καὶ πᾶσι θεοῖσιν,  
 νηῆσας εὐ νῆας. ἐπήν ἀλαδε προερύσσω,  
 ὅψεαι, ἦν ἐθέλησθα, καὶ αἱ κέν τοι τὰ μεμίλη,  
 ἥρι μάλ’ Ἐλλήσποντον ἐπ’ ἵχθυσέντα πλεούσας 360  
 νῆας ἐμάς, ἐν δὲ ἄνδρας ἐρεσσέμεναι μεμαῶτας·  
 εἰ δέ κεν εὐπλοίην δώῃ κλυτὺς Ἔννοσίγαιος,

navis” (H.)—341. ἐπει, νο, since, &c., “*Nec solos tangit Atreidas iste dolor*” (Virg. *Æn.* vii. 462).—342. τὴν αὐτοῦ. αὐτοῦ, the same meaning as ἑαυτοῦ, which form was unknown to Homer.—347. ἀλέξων, ‘to ward off from.’ The ground idea of the verb is, to have strength, to assist (from ἀλκή), and with the accus. ‘to ward off,’ see Butt. Lexil. p. 548, or Synops.—353. ἀπὸ τείχεος, ‘at a distance from the rampart,’ some have ἀπὸ = ἀποθεύ. ἐθέλεσκε = ἐδύνατο, on the contrary δύναται = vult. Od. a. 249.—355. οἶον ἔμινε = μόνον ἐμέ ὡς ἐν μονομαχίᾳ, Eust. The Schol. Br. has ἄπαξ ἔμεινε, taking οἶον adverbially, ‘once only he awaited me.’ Heyne proposes to join οἶον ἔνθα = hoc solum loco, non alibi.—358. νηῆσας εὖ, ‘storing them abundantly,’ σωρεύσας.—359. ὅψεαι, ἦν ἐθέλησθα. Some copies have ἦν καὶ ἐθέλησθα, which Heyne favoured. “*ην iθelηstha rem prorsus incertam et ejus voluntat, de quo sermo est, permissam declarat; illo indicatur cupere aliquem, ut suis precibus sive expectationi satisficiat. Itaque ην iθelηstha, η ἐθέληση erit: si volueris, si voluerint, αι κ' iθelηstha, si forte, quod futurum esse speramus aut certe optamus, hoc illudve facere in animum induxeris*” (Spitzner).

ἡματί κε τριτάτῳ Φθίην ἐρίβωλον ἰκοίμην.  
 ἔστι δέ μοι μάλα πολλά, τὰ κάλλιπον ἐνθάδε ἔρρων·  
 ἄλλον δὲ ἐνθένδε χρυσὸν καὶ χαλκὸν ἐρυθρόν, 365  
 ἥδε γυναικας ἐνζώνους, πολιόν τε σόδηρον  
 ἄξομαι, ἄσσ' ἔλαχόν γε γέρας δέ μοι, ὅσπερ ἔδωκεν,  
 αὗτις ἐφυθρίζων ἔλετο κρέιων Ἀγαμέμνων  
 Ἀτρείδης.—τῷ πάντ' ἀγορεύμεν, ὡς ἐπιτέλλω,  
 ἀμφαδόν· ὅφρα καὶ ἄλλοι ἐπισκύζωνται Ἀχαιοί, 370  
 εἴ τινά που Δαναῶν ἔτι ἔλπεται ἔξαπατήσειν,  
 αἰὲν ἀναιδείην ἐπιειμένος!—οὐδὲ ἀν ἔμοιγε  
 τετλαίη, κύνεός περ ἐών, εἰς ὥπα ἰδέσθαι·  
 οὐδέ τί οἱ βουλὰς συμφράσσομαι, οὐδὲ μὲν ἔργον·  
 ἐκ γὰρ δή μ' ἀπάτησε καὶ ἥλιτεν· οὐδὲ ἀν ἔτ' αὗτις 375  
 ἔξαπάφοιτ' ἐπέεσσιν· ἄλις δέ οἱ! ἀλλὰ ἔκηλος  
 ἔρρέτω· ἐκ γὰρ εὐ φρένας εἴλετο μητίετα Ζεύς.  
 ἔχθροὰ δέ μοι τοῦ δῶρα, τίω δέ μιν ἐν καρὸς αἴσηρ.  
 οὐδὲ εἴ μοι δεκάκις τε καὶ είκοσάκις τόσα δοίη,  
 ὅσσα τέ οἱ νῦν ἔστι, καὶ εἴ ποθεν ἄλλα γένοιτο· 380  
 οὐδὲ ὅσ' ἐς Ὀρχομενὸν ποτινίσσεται, οὐδὲ ὅσα Θήβας

—363. This line is attributed by Socrates (Crito) to the angel which announced his death within three days. Rendered by Cicero, “*Tertia te per Phœnix tempestas leta locabit.*”—364. ξερῶν, ‘wandering hither lucklessly,’ *Simpl. pro ἐρχόμενος* (H.)—366. πολιόν, ‘brilliant,’ ‘shining.’ λευκὸν καὶ λαμπρόν, *Schol. A.*—371. ἔξαπατήσειν, ‘deceive me,’ scil. by giving me a prize and then depriving me of it.—373. κύνεος, ‘impudent,’ bold as a dog. The audacious character of the dog in eastern countries had passed into a proverb even thus early.—375. ἀπάτησε, ‘deceived me,’ lit. ‘led from the right path.’—376. ἀλλὰ ξερλος, ‘but uninterrupted.’ Heyne renders by *impune*, but cf. St. Paul, “*Let them alone.*” (from ἔκ, ἔκων, -ηλος being the adjectival termination; see Buttm. Lexil. p. 288).—377. εὖ φρένας, for οὐ φρένας, ‘his senses.’ Other readings are οἱ (dat.) ἔο = οὐ, and ἐ φρένας (doubl. accus.), but the preposition requires the genitive.—378. τίω δέ μιν ἐν καρὸς αἴσηρ, ‘I estimate him at the value of a lock of hair,’ i. e. at a trifle, like Lat. *flocci pendere*, &c. The Schol. take καρὸς = θανάτορ, but then the first syllable would be long. Others as Κᾶρος, ‘a Carian,’ i. e. a mercenary, or hireling soldier; but this is open to the same objection, and also that mercenaries were unknown in the Trojan times. The root is evidently κάρο. in κείω, &c. “*Et caros, qui et cogitarunt, illud vel φθείρα pediculum, vel ἐγκέφαλον cerebrum significare arbitrati sunt*” (Spitzner).—381. ἐς Ὀρχομενὸν. Orchomenus, the famous town of Boeotia, situate near the lake Copais; see its constitution in Book ii. 663. ποτινίσσεται, ‘are conveyed to,’ i. e. for the purposes of traffic; see above.

Αίγυπτίας, ὅθι πλεῖστα δόμοις ἐν κτήματα κεῖται  
αἴθ' ἐκατόμπυλοί εἰσι, διηκόσιοι δ' ἀν' ἔκάστας  
ἀνέρες ἔξοιχνεῦσι σὺν ἵπποισιν καὶ ὅχεσφιν'  
οὐδὲν εἴ μοι τόσα δοίη, δοσα ψάμαθός τε κύνις τε, 385  
οὐδέ κεν ὡς ἔτι θυμὸν ἐμὸν πείσει 'Αγαμέμνων,  
πρὶν γ' ἀπὸ πᾶσαν ἐμοὶ δόμεναι θυμαλγέα λώβην.  
κούρην δ' οὐ γαμέω 'Αγαμέμνονος 'Ατρείδαο·  
οὐδὲν εἴ χρυσείη 'Αφροδίτη κάλλος ἐρίζοι,  
ἔργα δ' 'Αθηναίη γλαυκώπιδε ἴσοφαρίζοι, 390  
οὐδέ μιν ὡς γαμέων δ' 'Αχαιῶν ἄλλον ἐλέσθω,  
δοτις οἵ τ' ἐπέοικε, καὶ δες βασιλεύτερός ἐστιν.  
ἢν γὰρ δή με σώσωι θεοί καὶ οίκαδ' ἵκωμαι,  
Πηλεύς θήν μοι ἔπειτα γυναικα γαμέσσεται αὐτός.  
πολλαὶ 'Αχαιίδες εἰσὶν ἀν' Ἑλλάδα τε Φθίην τε, 395  
κοῦραι ἀριστήων, οἵτε πτολίεθρα ρύονται·  
τάων ἦν κ' ἐθέλωμι, φίλην ποιήσομ' ἄκοιτιν.  
ἢνθα δέ μοι μάλα πολλὸν ἐπέσυντο θυμὸς ἀγήνωρ,

Others refer to the donations in the temples (Schol.) The *ε* of the future is common, but of the present is short, hence we must write with *σσ*.—  
**382. Αίγυπτίας**, a trisyllable.—**383. ἀν' ἔκάστας**. Another writer would have said ἔκάστην, but Homer uses always the plural πύλαι = "fores." As ἔκάστη has the *f*, Bentley emended διηκόσιαι δὲ Φεκαστων. Heyne ascribes 388, 384 to a rhapsode, as unsuitable to the hurried language of an angry man. The age of Homer cannot be deduced from this passage, as Clarke thought, for Thebes flourished down to the period of Cambyses. The expression ἐκατομπύλας is put for a large number simply. Heyne, however, thinks that πύλαι is equivalent here to *palatium*, 'the Porte,' Orientis more.—**385. ψάμαθος**. The Schol. render ψάμαθος, 'sand of the sea.' ἄμαθος, 'sand of the inland plain' (here = κύνις), but the words are cognate.—**386. πείσει**. I have restored the future indic.; see *vera* 391; others have πείσει, opt. Thiersch reads πείσαι, on the ground that *ε* of the optat. form in -εις is never elided; see Gr. Gr. 164, 4.—**384. γαμέσσεται**. The well-known rule is that γαμεῖν = *ducere uxorem*, is used only *de viro*: γαμεῖσθαι = *nubere*, of the woman. Here γαμεῖσθαι = 'to procure a wife for another,' or, with Ernesti, comparing the Attic usage of the middle voice (e. g. διδάσκεσθαι, we may render, 'shall cause me to wed a wife,' ποιῆσαι ἐμὲ γαμεῖν γυναικα. Aristarchus proposed to read μάστεται, 'shall seek for.'—**385. Ἑλλάδα**. Helles and Phthia here denote two cities and their tract of territory in Thessaly, under the sway of Achilles.—**386. ρύονται**. Heyne's canon, that ρύομαι = *servo, tueor*, has always ῥ long, while ῥύω = *traho* has ῥ short, led him here to alter the text into οἵ ρύονται πτολίεθρα.—**387. ἐθέλωμι**. This is the reading of Aristarchus; the vulg. has

γήμαντι μυηστὴν ἄλοχον, εἰκύῖαν ἄκοιτιν,  
κτήμασι τέρπεσθαι, τὰ γέρων ἐκτῆσατο Πηλεύς. 400  
οὐ γὰρ ἐμοὶ ψυχῆς ἀντάξιον, οὐδὲ ὅσα φασὶν  
Ἰλίου ἐκτῆσθαι, εὐναιόμενον πτολειθρον,  
τοπρὶν ἐπ' εἰρήνης, πρὶν ἐλθεῖν υἱας Ἀχαιῶν·  
οὐδὲ ὅσα λάίνος οὐδὸς ἀφίγορος ἐντὸς ἔέργει,  
Φοίβου Ἀπόλλωνος, Πυθοῖ ἔνι πετρηέσση. 405  
ληιστοὶ μὲν γάρ τε βόες καὶ ἵφια μῆλα,  
κτητοὶ δὲ τρίποδές τε καὶ ἵππων ξανθὰ κάρηνα·  
ἀνδρὺς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λειστή,  
οὐθὲ ἐλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὀδόντων.  
μῆτηρ γάρ τέ μέ φησι θεά, Θέτις ἀργυρόπεζα, 410  
διχθαδίας Κῆρας φερέμεν θανάτοιο τέλοσδε.  
εἰ μέν κ' αὐθὶ μένων Τρώων πόλιν ἀμφὶ μάχωμαι,  
ῶλετο μέν μοι νόστος, ἀτὰρ κλέος ἀφθιτον ἔσται·  
εἰ δέ κεν οἴκαδ' ἵκωμι φίλην ἐς πατρίδα γαῖαν,  
ῶλετό μοι κλέος ἐσθλόν, ἐπὶ δηρὸν δέ μοι αἰών 415  
ἔσσεται, οὐδέ κέ μ' ὕκα τέλος θανάτοιο κιχείη.  
καὶ δ' ἄν τοῖς ἄλλοισιν ἐγὼ παραμυθησάμην,  
οἴκαδ' ἀποπλείειν· ἐπεὶ οὐκέτι δήτε τέκμωρ  
Ἰλίου αἰπεινῆς· μάλα γάρ ἔθεν εὐρύοπα Ζεὺς  
χείρα ἐήν υπερέσχε, τεθαρσήκασι δὲ λαοί. 420

ἰδίλιοι.—399. εἰκύῖαν, 'congenial,' "que alias θυμῷ ἐοικῦται" (H.)—  
404. ἀφίγορος, 'the archer Apollo, from ἀφίνειν τοὺς (Schol.) Yet  
Hesychius has ἀφήγορία = μαντεία, and Aristarchus rendered ἀφήγωρ by  
ὅμοφήγωρ = "universal prophet."—408. ληιστοὶ, 'can be acquired by  
plunder,' κτητοὶ, 'can be won as prizes,' "ad certaminum præmia spectat"  
(H.) Others render κτητοὶ by *prætio paribiles*.—408. λειστή. Heyne  
has ληιστή, which arose from a vain care for the metre, editors thinking  
that the short vowel should necessarily suffer elision.—411. φέρειν  
... τθλοσδε, 'a twofold fate leads me on to the end caused by death,'  
φέρειν = ἀγειν.—412. ἀμφὶ μάχωμαι, i. e. fight against the city, round  
its walls. ἀμφιμάχωμαι, una voce, is only said of the *defender*, not of  
the assailant, Heyne. Against this last, Spitzner cites Il. xvi. 78,  
στρατὸν ἀμφιμάχονται.—414. The reading of MSS. is εἰ δέ κεν οἴκαδ'  
ἵκωμαι ἐς πατρίδα γαῖαν, violating the metre. Grotius proposed ἵκόμι  
φίλην, but the aor. ἵκον never occurs in Homer with the first syll. short.  
Heyne thinks ιών has dropped out of the line (see χ'. 128, Od. ξ'. 158,  
&c.), and reads, εἰ δέ κε Φοίκον ἵκωμαι ἴών ἐς πατρίδα γαῖαν. Spitzner  
and Buttm. adopt the conjunctive, ἵκωμι.—416. κιχεῖη, the optative,  
κιχείγι = the subjunctive.—419. θεν = αέτης, for Ἰλίου is feminine.—  
420. χείρα ἐήν υπερέσχε, i. e. 'shielded,' 'defended me,' υπερασ-

ἀλλ' ὑμεῖς μὲν ίόντες, ἀριστήσσοιν Ἀχαιῶν  
ἀγγελίην ἀπόφασθε· τὸ γάρ γέρας ἐστὶ γερόντων·  
ὅφρ' ἄλλην φράζωνται ἐνὶ φρεσὶ μῆτιν ἀμείνων,  
ἢ κέ σφιν νῆάς τε σόρη καὶ λαὸν Ἀχαιῶν  
νησὶν ἐπὶ γλαφυρῆς· ἐπεὶ οὐ σφισιν ἥδε γ' ἔτοίμη, 425  
ἢν νῦν ἐφράσσωντο, ἐμεῦ ἀπομηνίσαντος.

Φοῖνιξ δ' αὐθὶ παρ' ἄμμι μένων κατακοιμηθήτω,  
ὄφρα μοι ἐν νήσσαι φλῇην ἐς πατρὸδ' ἔπηται  
αὐριον, ἢν ἐθέλησιν ἀνάγκη δ' οὕτι μιν ἄξω.

Ως ἔφαθ' οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῆ, 430  
μῦθον ἀγαστάμενοι· μάλα γὰρ κρατερῶς ἀπέειπεν.  
ὄψε δὲ δὴ μετέειπε γέρων ἵππηλάτα Φοῖνιξ,  
δάκρυν ἀναπρήσας· περὶ γὰρ δίε νησὶν Ἀχαιῶν.

Εἰ μὲν δὴ νόστον γε μετὰ φρεσὶ, φαίδιμον Ἀχιλλεῦν,  
βάλλει, οὐδέ, ἔτι πάμπαν ἀμύνειν νησὶν θοῆσιν 435  
πῦρ ἐθέλεις ἀΐδηλον, ἐπεὶ χόλος ἔμπεσε θυμῷ·  
πῶς ἀν ἔπειτ' ἀπὸ σεῖο, φίλου τέκος, αὐθὶ λιποίμην  
οἰος; — σοὶ δέ μ' ἐπεμπε γέρων ἵππηλάτα Πηλεὺς  
ηματι τῷ, δτε σ' ἐκ Φθίης Ἀγαμέμνονι πέμπεν  
νήπιον, οὕπω εἰδόθ' ὄμοιον πολέμοιο, 440

πίζειν, Schol.—422. ἀπόφασθε = 'openly announce,' declare without reservation.—425. ἔτοίμη, 'successful, accomplished,' Od. 9. 384: ἢ δὲ ἀρ' ἔτοιμα τέτυκται—exitum habent, vera sunt (H.)—426. διτομηνίσαντος, 'since I still continue in my anger.' "ἀπὸ vim habet continuandi et persistendi in ira" (H.)

433. ἀναπτήσεις, 'bursting into tears.' The two radical and distinct ideas of πρήθω are:—1st, to *burn* anything; 2nd, to *spirtle, pour out*. See Buttm. Lexil., who maintains that the verb has originally these two separate and distinct senses, from a twofold root. See Lexil. p. 454, and note on 496.

435. οὐδὲ ἔτι πάμπαν, Heyne has οὐδὲ τι, "sed primum nec Græcis multum profuisse, si Achilles paullulum defendant ab hostium flammis classem, neque iis, quæ de abitu suo jactaret Pelides, hæc satis essent congrua, quæ quem ita sint, longe aptius, credo, dicet Phoenix: *Siquidem redeundi concilium certum est, nec jam ullo modo hostiles ignes a navibus arcere placet*" (Spitzner).—436. ἀΐδηλον, 'consuming,' from ἴδεῖν, we have ἴδηλος, thence ἀΐδηλος, lit. 'making invisible,' and thence 'consuming,' 'destructive.' See Buttm. Lex. p. 50.—440. ὄμοιον πολέμοιο, 'in war of equal hazard,' ἐν φρονοιος πάσι καὶ Ισος ὁ κίνδυνος, Hesych. cf. σ'. 309. Heyne renders: 'pugna cuius seu fortuna seu virtus utrinque par aut similis est.' There is really no element in the word denoting hazard or peril; it is simply the Ionic form of ὄμοιος, applied to war, death, or

οὐδ' ἀγορέων, ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσιν.  
 τοῦνεκά με προέηκε, διδασκέμεναι τάδε πάντα,  
 μύθων τε ρῆτηρ' ἔμεναι, πρηκτῆρά τε ἔργων.  
 ὡς ἂν ἔπειτ' ἀπὸ σεῖο, φίλον τέκος, οὐκ ἐθέλοιμι  
 λείπεσθ', οὐδ' εἴ κέν μοι ὑποσταλή θεὸς αὐτός, 445  
 γῆρας ἀποξύνας, θήσειν νέον ἡβώντα,  
 οίον ὅτε πρῶτον λίπον Ἐλλάδα καλλιγύναικα,  
 φεύγων νείκεα πατρὸς Ἀμύντορος Ὁρμενίδαο·  
 ὃς μοι παλλακίδος περιχώσατο καλλικόμοιο·  
 τὴν αὐτὸς φιλέεσκεν, ἀτιμάζεσκε δ' ἄκοιτιν, 450  
 μητέρ' ἐμήν· ἡ δ' αἰὲν ἐμὲ λισσέσκετο γούνων,  
 παλλακίδι προμιγῆναι, ἵν' ἔχθρεις γέρουντα.  
 τῇ πιθόμην καὶ ἔρεξα πατήρ δ' ἐμὸς αὐτίκ' δῖσθείς,  
 πολλὰ κατηράτο, στυγερὰς δ' ἐπεκέκλετ' Ἐρινῦς,  
 μήποτε γούνασιν οὖσιν ἐφέσσεσθαι φίλον νίόν, 455  
 ἐξ ἐμέθεν γεγαῶτα· θεοὶ δ' ἐτέλειον ἐπαράς,

age, and from the accident that there are *evils*; hence the scholiastic and usual rendering of 'destructive', 'direful.' The *ι* of the penult. is here long, by the effect of accent, says Hermann, p. 81. Bentley reads δημοῦόφι πτολέμοιο.—443. Cf. Cic. de Orat. 111, 15: *Phoenix*, . . . se a Peleo patre Achilli juveni comitem esse datum dicit ad bellum, ut illum efficeret oratorem *verborum actoremque regum*.—445. *ὑποσταλή*, 'should assure me,' ὑπόσχηται, 'should undertake.' A met. from stooping under a load to receive it on the back.—446. *νέον*, Aristarchus took adverbially, for *νεωστὶ* ἡβώντα. Zenodotus, substantively = *juvenem*, and reads then *τοῖον ὅτε*. *Ἀποξύνας*, from ξύνω, 'with evident reference to the rough and wrinkled skin, which must be, as it were, *scraped off*.' Buttm. Lexil. p. 159.—448. *φεύγων*, &c. Of the following narrative Heyne justly remarks:—'Sensu rudiorum hominum, vix tam indignum et atrox facinus hoc visum arbitror, in primis cum ad ulciscendam matris injuriam suspectum esset. Graviora Patriarcha de filiis suis conqueritur.'—452. *ἵχθυρεις γέροντα*, 'that she might detest the aged man,' ἵχθαιρειν τινὰ is in Homer = *odisse*, ἵχθεσθαι τινι, *odio esse*.—453. Sosigenes (a grammarian), in order to represent the character of *Phoenix* as unsullied, and to make Homer accord with Euripides, who supposes his *Phoenix* innocent, read τῇ οὐ πιθόμην, οὐδ' ἔρξα, but this shows little knowledge of heroic feeling, and spoils the metre.—454. *Ἐρινῦς*, Heyne has *Ἐρινυῦς*, but see Blomf. Prom. Vinct. 53.—455. *γούνασιν οὖσιν*, on the lap of Amyntor, i. e. 'ne proles unquam contingat Phoenici,' Spitz. *ἴφεσσεθαι*, 'that he (Amyntor) will never seat,' cf. Od. π'. 443: οὐτέ . . . Οὐδοσσεῖς πολλάκι γούνασιν οὖσιν ἐφεσσάμενος, and see Buttm. Irr. v. Obs. (2. εἰσα, in note). From ἴφεω, 'to make another sit.'—456. *ἐπαράς*, 'imprecations,' nearly the same as ἀράς. The accent shifts in the other

Ζεύς τε καταχθόνιος καὶ ἐπαινὴ Περσεφόνεια.  
 ἐνθ' ἐμοὶ οὐκέτι πάμπαν ἐρητύετ' ἐν φρεσὶ θυμός,  
 πατρὸς χωριμένοιο, κατὰ μέγαρα στρωφᾶσθαι.  
 ἦ μὲν πολλὰ ἔται καὶ ἀνεψιοὶ ἀμφὶς ἔσντες 460  
 αὐτοῦ λισσόμενοι κατερήτυνον ἐν μεγάροισιν  
 πολλὰ δὲ ἴφια μῆλα καὶ εἰλίποδας ἔλικας βοῦς  
 ἔσφαζον, πολλοὶ δὲ σύες θαλέθουντες ἀλοιφῇ  
 εύδιμενοι ταγύνοντο διὰ φλογὸς Ἡφαίστοιο.  
 πολλὸν δ' ἐκ κεράμων μέθυν πίνετο τοῦ γέροντος. 465  
 εἰνάνυχες δέ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἵανον·  
 οἱ μὲν ἀμειβόμενοι φυλακὰς ἔχον· οὐδέ ποτ' ἔσβη

compound, κατάρα.—457. ἐπαινὴ, Heyne renders 'awful,' ἐπίφοβος, considering αἰνός to be but another form of δεινός. Buttmann, remarking that this epithet is only given to Proserpine when in connexion with Pluto (elsewhere ἀγανῆ) separates the component parts of the word, καὶ ἐπ' αἰνὴ Περσεφόνεια, i. e. 'and moreover, the renowned Proserpine.' Heyne objects to the whole verse, "Ζεὺς ἐπιχθόνιος σεριος αὐτὶ esse videtur et Teletarum loquendi usum redolet." The following four verses are found in no MSS., nor are they noted by the Schol. They were first introduced by Bergler, then by Barnes, Wolf, Valcknaer, Payne Knight, and the Tauchnitz editor:—

τὸν μὲν ἐγώ βούλευσα κατακτάμεν δεξῖ χαλκῷ.  
 δλλὰ τις ἀθανάτων παῦσεν χόλον· δεὶς δὲ ἐνὶ θυμῷ  
 δῆμου θῆκε φάτιν καὶ δνείδεα πόλλ' ἀνθρώπων,  
 ὡς μητὶ πατροφόνος μετ' Ἀχαοῖσιν καλεοίμην.

460. ἀμφὶς ἔσντες is the reading of Aristarchus; the usual text before his time had ἀντίωντες.—461. Join κατερήτυνον αὐτοῦ = *ibi, in domo* (H.) 462. εἰλίποδας, 'The oxen stamping with their feet,' a quality which made them peculiarly fitted for treading out the corn: Buttmann, Lexil. p. 267. Schneider and Passow reject this, and render it, 'trailing heavily with their feet.' Gray, who had an artist's eye for nature, seems to intimate another rendering: 'The lowing herd *wind* slowly o'er the lea,' alluding to the tortuous course of oxen wending homewards from the pasture. The epithet ἔλικες cannot be satisfactorily explained; it is one of those words, says Heyne, 'quorum vera vis exolevit, nec aut usu aut analogia tuto constitui potest,' deriving it from ἔλιξ, cognate with εἰλισσω, he makes it an epithet of the *horns* = *cornua inflexa*, like the *cornuīs cornībus* of Virgil. One ancient gloss strangely interprets it μέλανες, and this has even been transferred also to the expression ἔλικωπες.—464. σύεμοι, 'singed, were then spitted.' Heyne maintains that σύειν = *ustulare* (nam pilos ac setas mactatorum animantium ustulabant, non aqua fervente evellebant, cf. Od. ξ'. 426, 427), ταυνέιν is to stretch on the spit for the purpose of roasting = *assare*. They first singed the meat, and then spitted it.—466. παρὰ νύκτας ἵανον, i. e. παριάνον,

πῦρ, ἔτερον μὲν ὑπ' αἰθούσῃ εὐερκέος αὐλῆς,  
ἄλλο δ' ἐνὶ προδόμῳ, πρύσθεν θαλάμῳ θυράων.  
ἀλλ' ὅτε δὴ δεκάτη μοι ἐπήλυθε νῦξ ἐρεβευνή, 470  
καὶ τότ' ἐγὼ θαλάμῳ θύρας πυκινῶς ἀραυνίας  
ρήξας ἐξῆλθον, καὶ ὑπέρθορον ἐρκίον αὐλῆς  
ρέεια, λαθὼν φύλακάς τ' ἄνδρας διμώάς τε γυναικας.  
φεῦγον ἔπειτ' ἀπανευθε δὶ' Ἑλλάδος εὐρυχόροοι,  
Φθίην δ' ἐξικόμην ἐριβώλακα, μητέρα μήλων, 475  
ἐς Πηλῆα ἄναχθ'. δὲ μὲν πρόφρων ὑπέδεκτο,  
καὶ με φίλησ', ὡσεὶ τε πατὴρ δὲν παῖδα φιλήσῃ  
μοῦνον, τηλύγετον, πολλοῖσιν ἐπὶ κτεατεσσιν.  
καὶ μ' ἀφνειδὲν ἔθηκε, πολὺν δὲ μοι ὥπασε λαόν.  
ναῖον δ' ἐσχατὶν Φθίης, Δολόπεσσιν ἀνάσσων. 480  
καὶ σε τοσοῦτον ἔθηκα, θεοῖς ἐπιείκελ' Αχιλλεῦ,  
ἐκ θυμοῦ φιλέων ἐπεὶ οὐκ ἐθέλεσκες ἀμ' ἄλλῳ  
οὐτ' ἔς δαῖτ' ἔναι, οὐτ' ἐν μεγάροισι πάσσοθαι,  
πρὸν γ' ὅτε δὴ σ' ἐπ' ἐμοῖσιν ἐγὼ γούνεσσι καθίσσας,  
ὄψου τ' ἄσαιμι προταμῶν καὶ οἰνον ἐπισχών. 485  
πολλάκι μοι κατέδευσας ἐπὶ στήθεσσι χιτῶνα,  
οῖνον ἀποβλύζων ἐν νηπιέῃ ἀλεγεινῇ.

here, 'to pass the night,' *exigere noctem*, non *dormire* (H.)—468. αὐλῆς. The whole court-yard (αὐλῆ), was surrounded by a wall or fence (ἔρκος, ἔρκιον), ornamented by a portico (αἰδούση); within this enclosure was a larger palace (δόμος), and also the separate dwelling of Phoenix, a hut or cottage (θάλαμος). This θάλαμος had a vestibule, πρόδομος, under which a fire was kindled at night to prevent the escape of Phoenix through the darkness.—473. διμώς, feminine, διμῶας, would be οἱ διμῶες (H.)—477. φίλησ', 'befriend me,' amanter me exceptit (H.)—478. τηλύγετον, . . . πολλοῖσιν ἐπὶ κτεάτεσσιν, 'to inherit his large possessions.' ἐπὶ, denoting destination, object.—480. The Dolopeans are only mentioned here in Homer. They do not occur even in the catalogue.—481. τοσοῦτον, 'to such an age,' *te tam adulterum reddidi* (H.) Eustathius, otherwise, 'I trained you to be as valiant as you are.'—483. πάσσοσθαι from πάσσομαι (to taste lightly), not from πάσμα (possedeo). For τηλυγετὸς see note on verse 148.—485. ὄψου = πᾶν τὸ ἐσθίομενον, δψου καλείται. (Schol.) Here the word προταμῶν favours Apion, who renders ὄψου = 'meat,' κρέας. ἄσαιμι, 'feed thee abundantly,' see Butt. Lexil. p. 24, *sqq.* (from ἄδω, *to satiate*, whence ἀτὸς = 'satisfiable,' and δρός = 'insatiable').—486. "Multum operæ consumunt viri docti in loco hoc vel impugnando vel defendendo per similes locos. Sufficere poterat non nostro sensu hæc esse dijudicanda : nec probanda hæc aut placitura essent, si nostro tempore scriberentur" (H.)—487.

ώς ἐπὶ σοὶ μάλα πόλλα' ἔπαθον καὶ πόλλα' ἐμόγησα,  
τὰ φρουρέων, ὃ μοι οὐτὶ θεοὶ γόνου ἔξετελειον  
ἐξ ἐμεῦ· ἀλλὰ σὲ παῖδα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ, 490  
ποιεύμην, ἵνα μοι ποτ' ἀεικέα λοιγὸν ἀμύνῃς.  
ἀλλ', Ἀχιλλεῦ, δάμασον θυμὸν μέγαν· οὐδέ τι σε χρὴ  
νηλεῖς ἡτορ ἔχειν· στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί,  
τῶνπερ καὶ μείζων ἀρετὴ τιμή τε βίη τε.  
καὶ μὲν τοὺς θυέσσαι καὶ εὐχωλῆς ἀγανῆσιν, 495  
λοιβῆ τε κυνίσση τε, παρατρωπῶσ' ἄνθρωποι  
λισσόμενοι, ὅτε κέν τις ὑπερβήῃ καὶ ἀμάρτῃ.  
καὶ γάρ τε Διταί εἰσι Διὸς κοῦραι μεγάλοιο,

ἀποβλύσσων, 'spurting out.' "Dictum alias de aquis ebullientibus vel salientibus." Idem "φλύω, eodem usu." ἐν νηπιᾷ ἀλεγανῆ, 'in childhood's troublous way:' ἐν νηπιάς, est per *infantiam*, aut *infantiae more*, *νηπιώς*, sic que ἀλεγεινή est, quia molestias aliis creat" (Heyne). οἶνον ἀποβλύσσον, thus join: 'nam οἶνον καταδεύειν dici nequit' (Spitz.) — 490. ἀλλὰ σὲ. The enclitic is accented because strongly emphatic, and διεκτικῶς. — 497. ὑπερβήῃ for ὑπερβῆ (βαίνω) 'to transgress, injure.' Some read ὑπερβήη, i. e. ὑπερβαίη. — 498, &c. Here follows the most ancient allegorical personification (for that cited by Heyne from Herod. vi. 83, 8, is evidently moulded from this). Reduced to its plain meaning, it amounts to this. A man under the influence of sudden and strong passion (*Ἄτη*) does a violence and a wrong: but soon a better feeling comes, and, repenting of the injury, he supplicates the wronged for pardon. *Ἄτη* is elevated to a deity, so his entreaties become daughters of Zeus, for Zeus is the avenger of the suppliant (Od. i. 270). But the suppliant advances slowly, timidly, and with faltering step; his brow is furrowed with remorse and care; through shame he looks askance and sidelong, and so these attributes proper to the suppliant are transferred to the deified personification of his prayers, and the *Ἄτει* are *χωλαὶ τε, ρυσαὶ τε, παραβλῶπτις τ' ὅφθαλμω*. The injured man, who reveres the aggressor's prayers and pardons him at his entreaty (δεὶς μὲν τ' αἰδέσσεται κούρας Διὸς). These goddesses benefit in turn, and forgive him, too, when, prompted by violent passion, he in his turn does a wrong; but in the case of him who listens not to his enemies' prayers, they entreat Zeus, their sire, to visit him with blind and heedless passion (*τῷ Αἴτην ἄμ' ἐπεσθαῖ*), that he also, agonized by remorse, may pay the penalty of an unforgiving heart. Thus far for the leading idea of the allegory; now for the expressions:—The *Ἄτει* are *χωλαὶ*, 'lame of foot,' διὸς τὸ βραδέως καὶ μόλις προστέναι, 'a man is slow to ask forgiveness for his insult.' Sudden passion is vehement and stout-limbed *σθενέρη* καὶ ἀριπόντες. They are *ρῦσαι* (ν long) 'ut *mærorum pænitentia* præ se ferant; quo consumptum corpus squalent: squalor autem proprius incoerentium.' They are διεστραμμέναι 'quia *pænitentia pudore* vix audent attollere oculos adversus eos quos *injuria* affecerunt' (H.) One word more; here *Ἄτη*

χωλαί τε ρυσαί τε, παραβλῶπτές τ' ὄφθαλμώ·  
 αἱ ρά τε καὶ μετόπισθ' Ἀτης ἀλέγουσι κιοῦσαι. 500  
 ἡ δ' Ἀτη σθεναρή τε καὶ ἀρτίπος· οῦνεκα πάσας  
 πολλὸν ὑπεκπροθέει, φθάνει δέ τε πᾶσαν ἐπ' αἰαν,  
 βλάπτουσ' ἀνθρώπους· αἱ δ' ἔξακέονται ὀπίσσω.  
 ὃς μέν τ' αἰδέσεται κούρας Διός ἄσσον ιούσας,  
 τὸν δὲ μέγ' ὕνησαν, καὶ τ' ἔκλυσον εὐξαμένοιο· 505  
 δες δέ κ' ἀνήνηται, καὶ τε στερεῶς ἀποείπῃ,  
 λίστονται δ' ἄρα ταίγε Δία Κροιώνα κιοῦσαι,  
 τῷδ' Ἀτην ἄμ' ἐπεσθαι, ἵνα βλαφθεὶς ἀποτίσῃ.  
 ἀλλ', Ἀχιλεῦ, πόρε καὶ σὺ Διός κούρησιν ἐπεσθαι  
 τιμήν, ἦτ' ἄλλων περ ἐπιγυάμπτει νόσον ἐσθλῶν. 510  
 εἰ μὲν γὰρ μὴ δῶρα φέροι, τὰ δ' ὅπισθ' ὄνομάζοι  
 Ἀτρείδης, ἀλλ' αἰὲν ἐπιζαφελῶς χαλεπαῖνοι,  
 οὐκ ἄν ἔγωγέ σε μῆνιν ἀπορρίψαντα κελοίμην  
 Ἀργείοισιν ἀμυνέμεναι, χατέοντι περ ἔμπης·

is represented as *ἀρτίποντς*, firm of foot, while, in τ'. 92, we have *τῆς μὲν θ' ἀπαλοὶ πόδες*; but in this last passage reference is made to the soft and noiseless tread with which judicial blindness comes upon a man. ("Illa habet pedes molles, sine strepitu incedentes.") In this place it is of *Ἀτῆ*, in the character of a man's own passionate outburst, the poet speaks; and we should remember that all myths and symbolical legends may be altered at will by poets, to suit the requirements of each several story. For the personification of Ate cf. Herod. cited above (v. 86, 3):—

"Ορκον πάϊς ἔστιν ἀνώνυμος, οὐδὲ ἐπι χεῖρες,  
 οὐδὲ πόδες, κραιπνὸς δὲ μετέρχεται, εἰσόκε πᾶσαν  
 συμμάρψας δλέση γενεὴν καὶ οίκον ἀπαντα.

500. *ἀλέγουστη*, used absolutely as in Od. τ'. 154: διὰ δμωάς, κύνας, οὐκ ἀλέγουσας, "They, following behind Ate, are fraught with care" (H.) Modern edit. prefer to join *ἀλέγουσι κιοῦσαι*, "are anxious to follow after Ate."—501. *Ἀτη*. The goddess Ate, here personified, and combining the two ideas of *misfortune* and *poverty*. See Butt. Lex. p. 10.—502. Join *Φθάνει βλάπτουση*. Heyne, following Zenodotus, has *φθανίει*, as the penult. in such verbs is generally long; but comp. 21, 262, where it is short. It is always shortened by the Attics.—503. *ἀποείπῃ*, 'reject their prayer,' 'rejecerit, hand admiserit' (H.) See ver. 309, τόν δὲ, δὲ in apodosia. Heyne reads τόνδε.—503. *βλαφθεῖς*, "injured," scil. by doing wrong upon another. *ἀποινή*, scil. τὴν ποιην·—509. *πόρε, &c*, 'concede this, that respect may attend the daughters of Zeus.'—514. *Ἀργείοισιν . . . χατέοντι*, 'to defend the Argives earnestly entreating aid.' "χατεῖν nunc non est *indigere*, sed *desiderare, postulare, optare*, vid. Od. β'. 249, Od. λ'. 349" (H.)—

νῦν δ' ἄμα τ' αὐτίκα πολλὰ διδοῖ, τὰ δ' ὅπισθεν  
ὑπέστη,  
515  
ἄνδρας δὲ λίσσεσθαι ἐπιπροέκεν ἀρίστους,  
κρινάμενος κατὰ λαὸν Ἀχαιϊκόν, οἵτε σοὶ αὐτῷ  
φίλτρατοι Ἀργείων τῶν μὴ σύγε μῦθον ἐλέγξῃς,  
μηδὲ πόδας· πρὸν δ' οὕτι νεμεσσητὸν κεχολῶσθαι.  
οὕτω καὶ τῶν πρόσθεν ἐπευθόμεθα κλέα ἀνδρῶν  
ἡρώων, ὅτε κέν τιν' ἐπιζάφελος χόλος ἵκοι·  
δωρητοί τε πέλοντο, παράρρητοί τ' ἐπέεσσιν.  
μέμνημα τόδε ἔργον ἐγὼ πάλαι, οὕτι νέον γε,  
ώς ήν· ἐν δ' ὑμῖν ἐρέω πάντεσσι φίλοισιν.  
Κουρῆτες τ' ἔμάχοντο καὶ Αἰτωλοὶ μενεχάρματι  
ἀμφὶ πόλιν Καλυδῶνα, καὶ ἀλλήλους ἐνάριζον.  
Αἰτωλοὶ μέν, ἀμυνόμενοι Καλυδῶνος ἐραννῆς·  
Κουρῆτες δέ, διαπραθέειν μεμαῶτες Ἀρηῇ.  
καὶ γὰρ τοῖσι κακὸν χρυσόθρονος Ἀρτεμις ὥρσειν,  
χωσαμένη, ὃ οἱ οὕτι θαλύσια γουνῷ ἀλωῆς  
530  
Οἰνεὺς ρέξ· ἄλλοι δὲ θεοὶ δαίνυνθ' ἐκατόμβας·  
οἵη δ' οὐκ ἔρρεες Διὸς κούρη μεγάλοιο,  
ἢ λάθετ', ἢ οὐκ ἐνόησεν· ἀάσατο δὲ μέγα θυμῷ.

518. Ἐλέγεται, 'do not reject,' μιῇ ἀποδοκιμάσῃ (Schol. A.)—520. κλέα, 'the legends,' i. e. the pre-Homeric narratives of single adventures.—522. δωρητοί, 'won by gifts,' δώροις πειθόμενοι (Schol. Br.)—523. The following narrative is very probably derived from a more ancient poem. The Aetolians had expelled the Curetes from their country, and consequently feuds were frequent between them. Here the Curetes, whose metropolis was Pleuron, are represented as besieging Calydon, the city of the Aetolians.—523. μέμνημα, τόδε ἔργον ὡς ἦν, so construe, for μέμνημα is followed by a genitive.—525. Κουρῆτες. The Schol. so accentuate, probably to distinguish the proper name from the κούρητες Ἀχαιῶν.—526. ἀμφὶ πόλιν Καλυδῶνα, 'round the city Calydon,' ἀμφὶ = περὶ.—530. θαλύσια, 'first fruits,' *primitiae*. ἔορτὴ, ἐν γῇ ταξ ἀπαρχὰς τοῖς θεοῖς ἐπιθύουσι τῶν καρπῶν (Schol.) γουνῷ ἀλωῆς, 'in a fertile portion of his vineyard,' = ἐν ἀλωῷ. γουνοὺς καλοῦσι τοὺς γονίμους τόπους (Apoll. Lex.) A few derive the word from γονὺς, and render it 'in an elevated portion of,' &c.—531. ρέξ = *operatus*, others read ἔρξ, ἄλλ. 'Promiscue quidam ρέξαι et ἔρξαι de sacris faciendis et aliis rebus, quae quis perpetrat, apud poetas dicuntur. Attamen illud sacrorum proprium est, hoc facinorum' (Spitzner).—533. ή λάθετ', ή οὐκ ἐνόησεν, 'either he forgot to do so (having intended it), or he did not think of it at all, certainly, however he grievously erred in heart.' ή οὐκ, pronounced as one syllable, as in the Tragics, ἄασ-

ἡ δὲ Χολωσαμένη, δῖον γένος, Ἰοχέαιρα,  
ῶρσεν ἐπὶ χλούνην σῦν ἄγριον, ἀργιόδοντα, 535  
δει κακὰ πόλλα ἔρδεσκεν ἔθων Οἰνῆος ἀλωῆν·  
πολλὰ δ' ὅγε προθέλυμα χαμαὶ βάλε δένδρεα μακρά,  
αὐτῆσιν ρίζῃσι καὶ αὐτοῖς ἀνθεσι μήλων.  
τὸν δὲ υἱὸς Οἰνῆος ἀπέκτεινεν Μελέαγρος,  
πολλέων ἐκ πολίων θηρήτορας ἄνδρας ἀγείρας 540  
καὶ κύνας· οὐ μὲν γάρ κ' ἐδάμη παύροισι βροτοῖσιν.  
τόσσος ἦν, πολλοὺς δὲ πυρῆς ἐπέβησ' ἀλεγεινῆς.  
ἡ δὲ ἀμφ' αὐτῷ θῆκε πολὺν κέλαδον καὶ ἀυτίνην,  
ἀμφὶ συὸς κεφαλῆς καὶ δέρματι λαχνήειτι,  
Κουρῆτων τε μεσηγὸν καὶ Αἰτωλῶν μεγαθύμων. 545  
ὅφρα μὲν οὖν Μελέαγρος Ἀρητίφλος πολέμιζεν,  
τόφρα δὲ Κουρῆτεσσι κακῶς ἦν· οὐδὲ ἐδύναντο  
τείχεος ἔκτοσθεν μίμινεν, πολέες περ ἔσντες.  
ἀλλ' ὅτε δὴ Μελέαγρον ἔδυ χόλος, δοτε καὶ ἄλλων  
οἰδάνει ἐν στήθεσσι νόσον πύκα περ φρουρεόντων" 550

στο, with σσ, for the antepenult is short.—534. Βίον γένος, the same as Δίουν γένος, 'offspring of Zeus.' Some Schol. refer this, as a vocative, to Achillea.—535. ὄρος ἐπὶ χλούνην, &c., ὄρσεν ἐπὶ, i. e. ἐπωρ-  
σεν; others write ἐπὶ χλούνην = χλόνην = *in herbam excitarunt*. But χλούνην is the same as χλοεύνην, 'frequenting the grassy marsh, or field,' from χλόη 'grass.'—536. Join ἔρδεσκεν θῶν, 'habitually injured,' &c. ἔθειν = "facere aliquid ex more" (H.). And so in π. 260, of the wasps which boys habitually persecute, οὐδὲ παῖδες ἐριδαίνωσιν ἔθειντες. Others render ἔθων by 'frequenting it,' διατριβὴν ποιούμενος. "in locis illi commoratus, habita." So Sch. A. B. Vict. Heyne prefers the former.—537. προθέλυμα, 'utterly,' funditus, ἐκ θελέμων, ἐκ θεμελῶν.—538. ἀνθεσι μήλων. Koeppe remarks that, as the boar-hunt took place in autumn, after the vintage (see verse 580), the trees could not be in flower, so he interprets ἀνθη μήλων = *præstantissima poma*. To this Heyne replies that, though ἀνθης sing. is used to denote the 'flower' or 'excellence' of anything, the plural ἀνθη is not. He supposes that "aliquando bonus dormitat Homerus." But such exactness is not to be looked for in a poet. Bothe ingeniously proves from Pliny (H. N., 16, 27), that the *malus silvestris*, 'wild apple,' flowered twice a year.—538. ἀμφ' ἀντῷ, i. e. concerning the boar and the trophies which in the next line are specified.—547. κακῶς ἦν, 'it fared ill with the Curetes,' like Lat. *male fuit*. See above, 324.—548. τείχεος ἔκροσθε μήλων, 'dared not remain even outside their own city Pleuron.' "Curetes ita attriti sunt, ut intra urbem suam, Pleuronem, recipere se congerentur" (Heyne). When Meleager refused his aid, the Aitolians in turn were pent up within their walls. Others refer the words to the inability

ἥτοι δ μητρὶ φίλῃ Ἀλθαίη χωρίμενος κῆρ  
κεῖτο παρὰ μνηστῆ ἀλόχῳ, καλῇ Κλεοπάτρῃ,  
κυύρῃ Μαρπήσσης καλλισφύρου Εύηνίνης,  
"Ιδεώ θ, δς κάρτιστος ἐπιχθονίων γένετ' ἀνδρῶν  
τῶν τότε (καὶ ῥα ἄνακτος ἐναντίον εἶλετο τόξον 555  
Φοίβου Ἀπόλλωνος, καλλισφύρου εἰνεκα νύμφης'  
τὴν δὲ τότ' ἐν μεγάροισι πατήρ καὶ πότνια μήτηρ  
'Αλκυόνην καλέεσκον ἐπώνυμον, οῦνεκ' ἄρ' αὐτῆς  
μήτηρ, 'Αλκυόνος πολυπενθέος οίτον ἔχουσα,  
κλαῖ, ὅτε μιν ἐκάεργος ἀνήρπασε Φοίβος Ἀπόλλων) 560  
τῇ δγε παρκατέλεκτο, χόλον θυμαλγέα πέσσων,  
ἔξ ἀρέων μητρὸς κεχολωμένος, ἥ ῥα θεοῖσιν  
πόλλα' ἀχέουσ' ἡράτο κασιγνήτοιο φόνοιο·  
πολλὰ δὲ καὶ γαῖαν πολυφρόβην χερσὸν ἀλοία,  
κικλήσκουσ' Αἴδην καὶ ἐπαινὴν Περσεφόνειαν, 565

of the Curetes to remain in front of Calydon, besieging it.—552. κεῖτο, 'lay inactive.' This meaning is included also in *jaceo*. A passage in Geor. ii. 86, generally misunderstood, may hence be explained, "*New segnes jaceant terræ*," usually construed "*neu terræ jaceant (ita ut sint) segnes*," but *segnes* is merely *adjectival*, 'nor let even barren (*segnes*) lands lie inactive (*jaceant*), for it is profitable to plant even *Ismarus*,' &c. Another passage in Geor. iii. 343, proves this, "*tantum campi jacet*." Now the *extent* of level land would be no reason why the African herdsman should bring his tent, &c., with him: but render *jacet* by, *lies inactive* or *unoccupied*, and we have a valid reason for his doing so, as otherwise he could meet with no shelter on the steppe.—557. The rescue of Marpessa by Idas from Apollo was one of the subjects carved upon the chest of Cypselus (Paus. v. 18). Cleopatra was daughter of Marpessa and Idas. Cleopatra was also surnamed Alcyone, because her mother Marpessa uttered plaintive cries, similar to the cry of the Halcyon when carried away by Apollo from Idas, whom, though a mortal, she had preferred to that god, *δείσασα μη αὐτήν εν γήρᾳ καραλίπηγ δ' Απόλλων*.—559. οἴτον, a word probably connected with *οἰκτος* = plaintive cries, 'wailing.' Hesych. and Etymol. explain *οἴτος* by *θρῆνος*. 'Αλκυόνος (Ionic for 'Αλ.) not from the wife of Ceyx, but from the bird Halcyon. See Virg. Georg. i. 898.—560. κλαῖε . . . δτε, 'wept continually at that time when,' others read δτι.—562. ἀρέων, to be pronounced as a dissyllable, the *α* being long.—563. κασιγνήτοιο φόνοιο. The construction is the same as *γυναικα μαζδν, ω*. 58, or *fraterna morte*, 'from the dead body of his yoke-fellow' (Virg. Georg. iii. 518). Some read *κασιγνητοῖο* as an adjective.—564. In supplicating the gods below, the hands were placed downwards to the earth; to those above, towards heaven; and over the sea, to the marine deities.—565. Hades and Proserpine are invoked, but it is the Erinnies as their ministers and agents who attend

πρόχνυ καθεζομένη, δεύοντο δὲ δάκρυσι κόλποι,  
παιδὶ δόμεν θάνατον· τῆς δὲ ήεροφοῖτις Ἐρινὺς  
ἔκλυεν ἐξ Ἐρέβευσφιν, ἀμείλιχον ἡτορ ἔχουσα·  
τῶν δὲ τάχ' ἀμφὶ πύλας ὅμαδος καὶ δοῦπος ὁρώρει,  
πύργων βαλλομένων· τὸν δὲ λίσσοντο γέροντες 570  
Αἰτωλῶν, πέμπον δὲ θεῶν ἵερης ἀρίστους,  
ἔξελθεῖν καὶ ἀμύναι, ὑποσχόμενοι μέγα δῶρον.  
ὅππόθι πιότατον πεδίον Καλυδῶνος ἐραυνῆς,  
ἔνθα μιν ἦνωγον τέμενος περικαλλές ἐλέσθαι,  
πεντηκοντόγυον· τὸ μὲν ἥμισυ, οἰνοπέδοιο, 575  
ἥμισυ δέ, ψιλὴν ἄροσιν πεδίοιο ταμέσθαι.  
πολλὰ δέ μιν λιτάνευε γέρων ἵππηλάτα Οἰνεύς,  
οὐδοῦ ἐπεμβεβαώς ὑψηρεφέος θαλάμοιο,  
σείων κολλητὰς σανίδας, γονιούμενος νιόν·  
πολλὰ δὲ τονγε κασίγνηται καὶ πότνια μήτηρ 580  
ἐλλίσσονθ'. ὁ δὲ μᾶλλον ἀναίνετο· πολλὰ δὲ ἑταῖροι,  
οἵ οἱ κεδνότατοι καὶ φίλτατοι ἡσαν ἀπάντων·  
ἀλλ' οὐδὲ ὡς τοῦ θυμὸν ἐνὶ στήθεσσιν ἐπειθον,  
πρίν γ' ὅτε δὴ θάλαμος πύκα βάλλετο· τοὶ δὲ ἐπὶ πύργων  
βαίνον Κουρῆτες, καὶ ἐνεπρηθον μέγα ἄστυ. 585  
καὶ τότε δὴ Μελέαγρον ἐνζωνος παράκοιτις

to the prayer (see below, 567).—Πρόχνυ = προγόνυ = præceps in genu (D.).—567. ήεροφοῖτις, 'the fury that roams through darkness,' ή διὰ σκότους ἐρχομένη. Some refer to St. Paul's, 'the prince of the power of the air.'—571. πέμπον . . . ἔξελθεῖν, 'they sent (an embassy), that they might go forth.'—575, 576. The construction, according to Heyne, is, ἦνωγόν μιν ἐλέσθαι τέμενος πεντηκοντόγυον, (ώστε) ταμέσθαι (to cut off), τὸ μὲν ἥμισυ οἰνοπέδοιο, τὸ δὲ ἥμισυ πεδίοιο ψιλὴν ἄροσιν, 'they directed him to select a domain of fifty acres, so as to cut off the half (of that fifty) of vine-land; the other half, of level land, bare of trees, and arable.' ψιλὴν, 'without trees,' τὴν ἀδενδρον χώραν. ἄροσιν, in apposition with ἥμισυ, and in opposition to οἰνοπέδοιο. Aristarchus read ψιλῆς, scil. γῆς, and then governed ἄροσιν by εἰς understood; and so, many Schol., &c. As, if we adopt the above, we shall have ἐλέσθαι and ταμέσθαι, both referred to Meleager, in the same meaning; Spitzner rejects our interpretation, and renders ταμέσθαι 'to plough,' or 'till'; Calydonii Meleagrum jusserunt nemus admodum pingue sumere, quinquaginta jugerum, dimidium quidem agri vitibus consiti, dimidium autem plana campi arva, quæ scinderet aratro.'—578. οὐδοῦ ἐπεμβεβαώς, 'stepping on the threshold,' he did not cross over it; and so Wolf rejects Heyne's reading, ὑπερβεβαώς.—579. σανίδας, 'the valves of the doors,' 'the planks,' closing the θύρα, which was the aperture in the wall.

λίσσετ' ὀδυρομένη, καὶ οἱ κατέλεξεν ἄπαντα  
κῆδε', ὅσ' ἀνθρώποισι πέλει, τῶν ἂστυ ἀλέφη·  
ἄνδρας μὲν κτείνοντο, πόλιν δέ τε πῦρ ἀμαθύνει,  
τέκνα δέ τ' ἄλλοι ἄγοντι, βαθυζώνους τε γυναῖκας. 590  
τοῦ δ' ὠρίνετο θυμός ἀκούοντος κακὰ ἔργα·  
βῆ δ' ἔνει, χροὶ δ' ἔντε' ἐδόσετο παρφανόωντα.  
ῶς οἱ μὲν Αἰτωλοῖσιν ἀπήμυνεν κακὸν ἡμαρ,  
εἴξας ϕῷ θυμῷ· τῷ δ' οὐκέτι δῶρ' ἐτέλεσσαν  
πολλὰ τε καὶ χαρίεντα, κακὸν δ' ἡμυνε καὶ οὕτως. 595  
ἄλλὰ σὺ μή τοι ταῦτα νόει φρεσί, μηδέ σε δαίμων  
ἐνταῦθα τρέψεις, φίλος· κάκιον δέ κεν εἴη,  
νηυσὶν καιομένησιν ἀμυνέμεν· ἀλλ' ἐπὶ δώροις  
ἔρχεο· ἵστον γάρ σε θεῶ τίσουσιν Ἀχαιοῖ·  
εὶ δέ κ' ἄτερ δώρων πόλεμον φίστηνορα δύης, 600  
οὐκέθ' ὅμῶς τιμῆς ἔσεαι, πόλεμόν τερ ἀλακών.

585. ἐντρηθον, here *πρήθω* = 'to burn.' See note on 483.—589. ἀμαθύνει, 'levels.' The primitive meaning of ἀμάω is 'to set milk,' to make level, thence to level with the ground (Donald. Crat.) The Schol. renders ἀμαθον ποιεῖ, σποδὸν καὶ κόνιν ἤργαζεται.—590. βαθυζώνους. Heyne (following Apollonius Lex.) rejects any special reference to the 'zone' which the Grecian ladies wore, but as the putting on the zone denoted the completion of the attire, and as ζώνησθαι is simply = *vestem induere, vestire*, while βαθύς refers to the deep and ample folds of the peplos, hence, βαθυζώνος means simply 'dressed in flowing robes.' Its *synonyme*, then, are βαθύκολπος, βαθύπεπλος, ἀκεστίπεπλος. Heyne at first referred the epithet to the peplos loosely and amply falling over the girdle or zone. "Ἄλλοι, 'others' of the enemy, i. e. some will fire the city, some carry off, &c. Heyne rendered ἄλλοι = *aliigena*. And Bentley proposed ἄλλος' ἀγοντι.—594. ἔξας ϕ θυμῷ, 'yielding to his own impulse,' "proprio motu, animi sui impetu (H.) This is preferable to Dubner's, 'after having (at first) yielded to his anger,' for θυμός = 'desire,' 'heart,' cf. Il. 8, 301, &c.—595. καὶ οὕτως, 'even so,' 'even thus,' i. e. unhonoured as he was. See Butt. Lexil. p. 172-3.—597. ἐνταῦθα, 'to that course' κάκιον, 'less honourable.' "In κάκιον ut in aliis comparativis Ionicis media est *brevis*, quia Atticis *producta*" (H.)—598. ἐπὶ δώροις, 'for sake of the rewards.' "ἐπὶ cum tertio casu declarat conditionem propositam, qua motus et inductus aliquis quid præstat. ἐπὶ μεθῶ, cf. κ'. 304" (Heyne).—601. δύες τιμῆς ἔσεαι, 'you will no longer be similarly held in honour.' τιμῆς ἔσεαι = τιμῆς μηθέξεις. Heyne governs by διὰ, 'understood,' it is rather the genitive of the attribute. Some Schol. read τιμῆς, i. e. τιμήεις, as φωνῆς for φωνήεις. And so Spitzner, who cites χρυσὸν τιμῆντα (Il. 18, 475). 'Ομῶς = ἴσως, 'similarly,' equally, as if you were thus honoured by gifts.

Τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὡκὺς  
'Αχιλλεύς.'

Φοίνιξ, ἄττα, γεραιέ, Διοτρεφές, οὗτι με ταύτης  
χρεὼ τιμῆς φρονέω δὲ τετιμῆσθαι Διὸς αἰση,  
ἡ μ' ἔξει παρὰ νησὸν κορωνίσιν, εἰσόκ' ἀυτῷ  
ἐν στήθεσσι μένη, καὶ μοι φίλα γούνατ' ὄρώρῃ·  
ἄλλο δέ τοι ἐρέω, σὺ δὲ ἐνὶ φρεσὶ βάλλεο σῆσιν  
μή μοι σύγχει θυμὸν ὀδυρόμενος καὶ ἀχεύων,  
'Ατρεΐδῃ ἥρωϊ φέρων χάριν· οὐδέ τί σε χρὶ<sup>605</sup>  
τὸν φιλέειν, ἵνα μή μοι ἀπέχθαι φιλέοντι·  
καλόν τοι σὺν ἐμοὶ τὸν κῆδειν, δες κ' ἐμὲ κῆδῃ.  
Ισον ἐμοὶ βασίλευε, καὶ ἡμισυ μεέρεο τιμῆς.  
οὗτοι δὲ ἀγγελέουσι, σὺ δὲ αὐτόσθι λέξεο μάμνων  
εὐνῷ ἔνι μαλακῷ ἄμα δὲ ἥοι φαινομένηφιν  
φραστόμεθ', η κε νεώμεθ' ἐφ' ἡμέτερο', η κε μένωμεν. 615  
'Η, καὶ Πατρόκλῳ ὅγ' ἐπ' ὀφρύσι νεῦσε σιωπῆ,  
Φοίνικι στορέσαι πυκινὸν λέχος, ὅφρα τάχιστα  
ἐκ κλισῆς νόστοιο μεδοίσατο, τοῖσι δὲ ἄρ' Αἴας  
ἀντίθεος Τελαμωνιάδης μετὰ μῦθον ἔειπεν·  
Διογενὲς Λαιερτιάδη, πολυμῆχαν' Ὀδυσσεῦ, 620

603. *Ἄττα*, 'nourisher,' 'foster-father.' Eustath, &c., tell us it is a Thessalian word, used in salutation by a younger towards an elder, connected with *ἄππα*, *αβανος*, *αττανος*, &c.—604. οὐ τι (κατὰ τι) χρεὼ ταύτης τιμῆς (ιεάνει) με: see note above, 75.—605. Εἴη παρὰ νηροῖς, 'which (scil. τιμῆς) shall protect me even at the ships,' i. e. even the enemy, when assailing the ships, will fear my prowess, and withhold from attacking me. This is mainly Heyne's interpretation. Spitzner encloses φρονέω δ. τ. λ. αἰση in a parenthesis, translating "non opus est mihi isto honore . . . qui me ad naves rostratas reddet insignem, donec vita ac spiritu fruar." Dübner renders, "I desire not that glory, . . . which would, in fact, detain me at the ships while breath should animate me, i. e. until my death;" and so some Schol. We might also remove the point after αἰση, and make it the antecedent to η, taking εξει: as above, 'to protect,' 'guard.'—606. γούνατ' ὄρώρῃ. "Antiqua formula sicut ő μοι γούνατ' ὄρώρῃ, quamdiu se movebunt genua pro, dum vivam, petitum a vigore, qui in genibus apud antiquos spectare solet" (H.)—611. κῆδη, 'may injure me.' κῆδειν = βλάπτειν, λυτεῖν; see ε'. 400.—613. λέξεο, from prea λέξματ, so Heyne and Schol. Buttmann makes it to be an Epic aorist 2nd, which takes the characteristic σ of the 1st aor., similar to ἐπεσον, ἐβήσετο, ὄρσο, &c. The present and imperfect of λέγομαι never occur in the sense of 'to lie down to sleep.'

617. ὅφρα τάχιστα ἐκ κλισῆς νόστοιο μεδοίσατο, 'while quickly

ἴομεν· οὐ γάρ μοι δοκεῖ μύθοιο τελευτὴ  
τῆδε γ' ὁδῷ κρανέεσθαι· ἀπαγγεῖλαι δὲ τάχιστα  
χοὴ μῦθον Δαναοῖσι, καὶ οὐκ ἀγαθόν περ ἔόντα,  
οἱ που νῦν ἔσται ποτιδέγμενοι. αὐτὰρ Ἀχιλλεὺς  
ἄγριον ἐν στήθεσσι θέτο μεγαλήτορα θυμόν· 625  
σχέτλιος, οὐδὲ μετατρέπεται φιλότητος ἔταίρων,  
τῆς, ὃ μιν παρὰ νησὶν ἐτίσουεν ἔξοχον ἄλλων·  
νηλής! — καὶ μέν τις τε καστιγνήτοι φονοιο  
ποιηνὴν οὐδὲν παιδὸς ἐδέξατο τεθνῆτος· 630  
καὶ ρὸς δὲ μὲν ἐν δήμῳ μένει αὐτοῦ, πόλλ' ἀποτίσας·  
τοῦ δέ τ' ἐρητύεται κραδίη καὶ θυμὸς ἀγήνωρ,  
ποιηνὴν δεξαμένου. σοὶ δὲ ἄλληκτόν τε κακόν τε  
θυμὸν ἐν στήθεσσι θεοὶ θέσαν εἰνεκα κούρης  
οἵης. νῦν δέ τοι ἐπτὰ παρίσχομεν ἔξοχ' ἀρίστας,  
ἄλλα τε πόλλ' ἐπὶ τῆσι· σὺ δὲ Ἰλαον ἐνθεοί θυμόν, 635  
αἰδεσσαι δὲ μέλαθρον ὑπωρόφιοι δέ τοι εἰμὲν  
πληθύος ἐκ Δαναῶν, μέμαμεν δέ τοι ἔξοχον ἄλλων  
κήδιστοι τ' ἔμεναι καὶ φίλατοι, δσσοι Ἀχαιοί.

Τὸν δὲ ἀπαμειβόμενος προσέφη πόδας ὡκὺς Ἀχιλλεύς.  
Αλαν Διογενές, Τελαμώνιε, κοίρανε λαῶν, 640  
πάντα τί μοι κατὰ θυμὸν ἔείσαω μυθίσασθαι·

they (Ulysses and Ajax) were preparing their departure from the tent; “*interea dum, donec, hi duo reditum parent*” (H.), who objects to the two other renderings: 1. *Ut citiusime e tentorio de reditu parent*, as contrary to heroic manners, and unsuitable to the friendly feeling of Achilles. 2. *Ut ipsi, Achilles et Phœnix, discessum quam celerrime parent*. The addition of *ἐκ κλισίης*, which could not mean the Greek encampment, refutes this.

621. μύθοιο τελευτὴ, ‘the object of our embassy,’ “*est legationis consilium ab Ulysse expositum*” (H.)—624. εἴται, Ionic for ἡνται, from ἡμαι.—626. μετατρέπεται, ‘regard.’ “*Is qui ἐνθυμεῖται τι, convertit se, animum suum, ad eam rem, ἐπιστρίφεται, μετατρέπεται, respicit, curat*” (H.)—628. καστιγνήτοι φόνοιο, see above, 563.—629. ποιηνὴν, ‘the price of blood,’ *poena*. The murderer went into voluntary exile for life, or until he could compound with the relatives of the dead. Eustathius speaks of a year’s exile, but that was the institution of a later age and regarded an accidental homicide.—633. εἰνεκα κούρης οἵης, ‘for the sake of a single girl,’ while now we offer you *seven* besides.—636. Ἰλεον. The first syllable is long, so also the second; hence we must either pronounce the word as a dissyllable, or read Ἰλεων. L. S. compare the analogy of λεώς λαος, Μενέλεως, Μενέλαος.—636. αἰδεσσαι δὲ μέλαθρον, ‘revere thy roof-tree,’ i. e. be influenced by the ties of hospitality

ἀλλά μοι οἰδάνεται κραδίη χόλῳ, δόπτάτ' ἐκείνων  
μνήσομαι, ὡς μ' ἀσύφηλον ἐν Ἀργείοισιν ἔργαιν  
Ἀτρείδης, ὡσεὶ τιν' ἀτίμητον μετανάστην.

ἀλλ' ὑμεῖς ἔρχεσθε, καὶ ἀγγελήνη ἀπάφασθε· 645  
οὐ γὰρ πρὸν πολέμῳ μεδήσομαι αἰματόστος,  
πρὸν γ' οὐδὲν Πριάμοιο δαιφρονος "Ἐκτορα δίσνη,  
Μυρμιδόνων ἐπὶ τε κλισίας καὶ νῆας ἵκεσθαι,  
κτείνοντ' Ἀργείους, κατά τε σμύξαι πυρὶ νῆας.  
ἀμφὶ δέ τοι τῷ ἐμῷ κλισίῃ καὶ νῆῃ μελαίνῃ 650  
"Ἐκτορα, καὶ μεμαῶτα, μάχης σχήσεσθαι ἀτέω.

"Ως ἔφαθ'" οἱ δὲ ἔκαστος ἐλῶν δέτας ἀμφικύπελλον,  
σπέσαντες, παρὰ νῆας ἵσαν πάλιν· θρχε δ' Ὁδυσσεύς.  
Πάτροκλος δ' ἐτάροισιν οὐδὲ δμωῆσι κέλευσεν,  
Φοίνικι στορέσαν πυκνὸν λέχος ὅττι τάχιστα. 655  
αἱ δὲ ἐπιτειθμέναι στόρεσαν λέχος, ὡς ἐκέλευσεν,  
κώεά τε ῥῆγος τε, λινοίο τε λεπτὸν ἄωτον.

towards your guests.—641. *ἔτεστα*, 2nd pers. sing. *Attic of εἰσάμην*, 1st aor. mid. of *εἰδομαι*; the *ss* is accounted for by the *F* (*εἶδω*, *video*).  
Πάντα τι. This *ti* has given trouble to commentators since *πάντα* precedes. The best correction seems to be that of Wasse, *τὸ*. Heyne proposes *πάντα γ' ἐμοὶ*, but all will be clear, if with Dübner, we take *πάντα* adverbially, 'altogether,' 'in all things,' 'you seem to have spoken in all things, somewhat (*τι*) after my own heart.'

642, &c. Not very elegantly translated by Cicero, *Tusc.* iii. 9:—

"Corque meum penitus turgescit tristibus iris,  
Cum decore atque omni me orbatum laude recordor."

ἐκείνων, *ᾶς*, plural for singular. It may refer to numerous insults summed up by the *ῶς*. Heyne (*e cod. Mori*) prefers *ἐκείνου*, or *ἐκείνων ὡν*.—643. *ἀσύφηλον*. This rare word is rendered *ἀμαθής*, *ἀδόκιμος*, which points to the false derivation from *α σοφός*, or *ἀτιμήτος*, *δουλός*, from *φύλη* or *φύλον*, corresponding to *μετανάστης*, next line.—644. *μετανάστην*, 'alien,' 'wanderer' (from *μετά* + *ναίω*, *ἐνασα*). It is a more degrading term than *μίτοιχος*.—647. Πριάμοιο δαιφρονος. Buttm. and others remark that *δαιφρων* throughout the *Iliad* is always 'warlike,' except in *ω'* where it means 'prudent,' and hence derive a sort of argument that that book is written by another hand. Any one may see that in this passage *δαιφρων* means 'prudent,' 'wise,' see note on ii. 28.—649. *σμύξει*, from *σμύχω*, 'to burn slowly away,' 'to smoulder,' allied to our *smoke*.—651. Join *σχήσεσθαι* *μάχης*. *μεμαῶτα* has the genitive but rarely, *ε'*. 782.

652. *ἔκαστος*. The very idea of 'each' or 'severally,' conveys plurality, and, therefore, is construed with plurals. *ἀμφικύπελλον*, 'a double cup,' i. e. a drinking-vessel shaped like an hour-glass, having a cup above

ἔνθ' δ' γέρων κατέλεκτο, καὶ Ἡῶ δῖαν ἔμιμνεν.  
αὐτὰρ Ἀχιλλεὺς εῦδε μυχῷ κλισίης εὐπήκτου·  
τῷ δ' ἄρα παρκατέλεκτο γυνή, τὴν Λεσβόθεν ἤγειν, 660  
Φόρβαντος θυγάτηρ, Διομήδη καλλιτάρος.  
Πάτροκλος δ' ἐτέρωθεν ἐλέξατο· πὰρ δ' ἄρα καὶ τῷ  
Ίφις ἐῦλωνος, τήν οἱ πόρες δῖος Ἀχιλλεύς,  
Σκύρου ἐλών αἰτεῖαν, Ἐνυήδης πτολείθρον.

Οἱ δ' ὅτε δὴ κλισίγουν ἐν Ἀτρείδῳ γένοντο, 665  
τοὺς μὲν ἄρα χρυσέοισι κυπέλλοις υἱες Ἀχαιῶν  
δειδέχατ' ἄλλοθεν ἄλλος ἀνασταθόν, ἐκ τ' ἐρέοντο·  
πρώτος δ' ἔξερεεινεν ἄναξ ἀνδρῶν Ἀγαμέμνων·

Ἐπτ' ἄγε μ', ὡς πολναν' Ὀδυσσεῦν, μέγα κῦδος Ἀχαιῶν.  
ἡ δὲ ἐθέλει νήεσσιν ἀλεξέμεναι δῆιον πῦρ, 670  
ἡ ἀπέειπε, χόλος δ' ἔτ' ἔχει μεγαλήτορα θυμόν;

Ulysses announces the ill success of his embassy. Diomede encourages the desponding chiefs by a spirited address.

Τὸν δ' αὗτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·  
Ἀτρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,  
κείνος γ' οὐκ ἐθέλει σβέσσαι χόλον, ἀλλ' ἔτι μᾶλλον  
πιμπλάνεται μένεος· σὲ δὲ ἀναίνεται ἡδὲ σὰ δῶρα. 675  
αὐτὸν σε φράζεσθαι ἐν Ἀργείοισιν ἀνωγεν,  
διπως κέν νηάς τε σόρης καὶ λάὸν Ἀχαιῶν  
αὐτὸς δὲ ἡπείλησεν, ἀμ' ἡοῖ φαινομένηφιν

and below. “As nothing stands firmer than the round rim of a hollow vessel, so nothing was more natural in the early and simple times of art, than to hollow out a piece of wood or any other material for drinking, and at the other end to stand on, whence arose double cups, which might be used for drinking at either end” (Buitma. Lexil. p. 94).—657. ῥῆγος. The old grammarians bring from ῥῆξαι, ‘to dye,’ and make ῥῆγος = ‘a dyed coverlet.’ More probably it is connected with ῥήγνυμι, ῥάκος, our ‘rag’ and ‘rug.’ Λίνοτο δῶρον, ‘the finest linen.’ Buttmann’s idea of the metaphorical use of δῶρος was anticipated by Heyne: “Proprie δῶρον esse exquisitissimum sui generis florem, constat,” but, comparing the expression εἰδὸς δῶρος, ‘a lock of that which comes from the sheep,’ i. e. ‘wool.’ So λίνοιο δῶρος is a ‘lock of that which comes from the flax plant,’ i. e. ‘flax,’ and as ‘wool’ is put for ‘cloth,’ so λίνοιο δῶρος = linen. Buttmann gives as the etymology, “δῶρος is the Lat. *flocus*.” As this is derived from *flo*, so that comes from ἀημι (ἀω, Heyne, which comes to the same thing), and both mean the *light and airy locks* of the sheep, or flax plant. See *Synopsis*.

669. μὲν, here for μοι, dat. on εἰπε. — 675. ἀναίνεται, ‘rejects,’ ‘re-

νῆας ἔυσσελμους ἄλλαδ' ἐλκέμεν ἀμφιελίσσας.  
καὶ δ' ἀν τοῖς ἄλλοισιν ἔφη παραμυθήσασθαι,  
οἴκαδ' ἀποπλείειν· ἐπεὶ οὐκέτι δήετε τέκμωρ  
'Ιλίου αἰπεινῆς· μάλα γάρ ἔθεν εὐρύοπα Ζεὺς  
χεῖρα ἔην ὑπερέσχε, τεθαρσήκασι δὲ λαοί.  
ώς ἔφατ· εἰσὶ καὶ οἵδε τάδ' εἰπέμεν, οἵ μοι ἔποντο,  
Αἴας καὶ κήρυκε δύω, πεπνυμένω ἄμφω. 680  
Φοῖνιξ δ' αὐθ' ὁ γέφων κατελέξατο· ως γάρ ἀνώγει,  
δῆφρα οἱ ἐν νήεσσι φίλην ἐς πατρόδ' ἔπηγται  
αὐδοιον, ἦν ἐθέλησιν· ἀνάγκη δ' οὔτι μιν ἄξει.

“Ως ἔφαθ· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῆ.  
[μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀγόρευσεν.] 689  
δὴν δ' ἀνέω ἡσαν τετιηότες υἱες Αχαιῶν·  
όψει δὲ δὴ μετέειπε βοὴν ἀγαθὸς Διομήδης.

‘Ατρείδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,  
μὴ δ' ὅφελες λίσσεσθαι ἀμύμονα Πηλείωνα,  
μυρία δῶρα διδούς· δ' ἀγήνωρ ἐστὶ καὶ ἄλλως· 695  
ιῦν αὖ μιν πολὺ μᾶλλον ἀγηνορέρσιν ἐνῆκας.  
ἄλλ' ἦτοι κεῖνον μὲν ἔασσομεν, η κεν ἵησιν,  
η κε μένη· τότε δ' αὐτε μαχήσεται, διππότε κέν μιν  
θυμὸς ἐνὶ στήθεσσιν ἀνώγη, καὶ θεὸς δρση.  
ἄλλ' ἄγεθ', ως ἄν ἐγὼν εἴπω, πειθώμεθα πάντες· 700  
ιῦν μὲν κοιμήσασθε, τεταρπόμενοι φίλον ἥτορ  
σίτου καὶ οἰνοι· τὸ γὰρ μένος ἐστὶ καὶ ἀλκή.  
αὐτὰρ ἐπεὶ κε φανῆ καλὴ ροδοδάκτυλος Ἡώς,  
καρπαλίμως πρὸ νεῶν ἔχεμεν λαόν τε καὶ ἵππους,  
ότρύνων· καὶ δ' αὐτὸς ἐνὶ πρώτοισι μάχεσθαι. 705

“Ως ἔφαθ· οἱ δ' ἄρα πάντες ἐπήνησαν βασιλῆες,  
μῦθον ἀγασσάμενοι Διομήδεος ἵπποδάμοιο.  
καὶ τότε δὴ σπείσαντες ἔβαν κλισίηνδε ἔκαστος·  
ἔνθα δὲ κοιμήσαντο, καὶ ὑπνου δῶρον ξελοντο.

fuses.—678. ἐπείληψεν, 'hath threatened,' here in its proper signification; elsewhere it is the same as εὐχομαι.—682. θεοί = αὐτῆς.—689. ἀγόρευε, scil. Achilles, the spirit of whose words Ulysses had now conveyed to them. Heyne rejects the verse, as also 684-688.—691. ἀνέω, an adverb, according to Buttmann, who proves it to be so by η δ' ἀνίω ἡστο; see B. L.

696. ἀγήνωρ, 'insolent,' used here in a bad sense.—696. ἀγηνορέρσις ἄνηκας, 'impelled him (encouraged) to arrogance.' The construction is the same as κ'. 89: τὸν Ζεὺς ἐνέκει πένοισι.

# ΟΜΗΡΟΥ ΙΛΙΑΔΟΣ

## ΡΑΨΩΔΙΑ Σ.

This book contains the narrative of the bringing the body of Patroclus to the Grecian camp. The Ajaes repulse the Trojans, and defend the bearers of the corpse. Antilochus brings intelligence of the death of Patroclus to Achilles.

“Ως οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο.  
’Αντίλοχος δ’ Ἀχιλῆι πόδας ταχὺς ἄγγελος ἤλθεν.  
τὸν δ’ εὑρε προπάροιθε νεῶν ὀρθοκραιράων,  
τὰ φρονέοντ’ ἀνὰ θυμόν, ἀ δὴ τετελεσμένα ἦεν.  
όλχθησας δ’ ἄρα εἶπε πρὸς δν μεγαλήτορα θυμόν.” 5

“Ω μοι ἐγώ, τί τ’ ἄρ’ αὐτε καρη κομόωντες Ἀχαιοὶ<sup>10</sup>  
νησὶν ἐπι κλονέονται, ἀτυζόμενοι πεδίοιο;  
μὴ δὴ μοι τελέσωσι θεοί κακὰ κῆδεα θυμῷ,  
ὡς ποτέ μοι μῆτηρ διεπέφραδε, καὶ μοι ἔειπεν,  
Μυρμιδόνων τὸν ἄριστον, ἐπι ζώοντος ἐμεῖο,  
χερσὶν ὑπὸ Τρώων λείψειν φάος ἡελίοιο.  
ἡ μάλα δὴ τέθυνκε Μενοιτίου ἄλκιμος υῖός.  
σχέτλιος” ἡ τ’ ἐκέλευον, ἀπωσάμενον δῆιον πῦρ,  
ἀψ ἐπὶ νῆας ἴμεν, μηδ “Εκτορὶ Ἰφι μάχεσθαι.

1. δέμας πυρὸς, ‘like fire,’ a comparison usual with later writers. Heyne and Schol. construe as κατὰ δέμας, but δέμας, like *instar*, is used adverbially.—3. ὀρθοκραιράων, ‘with elevated prow and stern,’ so that prow and stern are curved like the horns of animals, from κραιρά = κεφαλή.—4. τετελεσμένα ἦεν. To avoid hiatus Bentley proposed τετελεσμένον. Heyne thinks verses 8 to 16 to be interpolated.—5. ὄλχθησας, ‘deeply moved,’ from ἄλχθος. εἶπε, i. e. Achilles: a change of subject.—7. ἐπι, mark the anastrophe. Some have ἐπὶ, i. e. ἐπικλονέοντο.—9. Compare with this verse ρ'. 410, 411: δὴ τότε γ’ οὐ οἱ ἔειπε κακὸν τόσον δοσονιέτρυχθη, μῆτηρ, ὅτι ρά οἱ πολὺ φίλατος ὠλεν ἐτάρος. We must suppose that Patroclus was not specially named, or that Achilles, in the agony of his grief, forgot the precise prediction, and only now interpreted it of Patroclus.—10. Μυρμιδόνων. Actor, father of Menestius, married *Ægina*, daughter of *Æacus*, a Myrmidon. Patroclus himself was of the Opuntian Locri.—12. μάλα, merely strengthens the preceding word, ‘actually,’ ‘of very truth.’—13. σχέτλιος, ‘reckless’ of my order.

"Εως ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν, 15  
τόφρα οἱ ἐγγύθεν ἥλθεν ἀγανοῦ Νέστορος νίος,  
δάκρυα θερμὰ χέων, φάτο δ' ἐγγελίην ἀλεγεινήν·

"Ω μοι, Πηλέος νιὲ δαίφρονος, η μάλα λυγρῆς  
πεύσεαι ἀγγελίης, η μὴ ὥφελλε γενέσθαι.  
κεῖται Πάτροκλος· νέκυος δὲ δὴ ἀμφιμάχονται 20  
γυμνοῦ ἀτὰρ τάγε τεύχε' ἔχει κορυθαίολος" Εκτῷρ.

The grief and lamentation of Achilles. Thetis, mother of Achilles, hears in the deep sea the wailing of her son. She rises from the water, and bears the account from himself. Thetis laments, knowing that the fate of Achilles followed close upon that of Patroclus.

"Ως φάτο τὸν δ' ἄχεος νεφέλη ἐκάλυψε μέλαινα.  
ἀμφοτέροις δὲ χερσὶν ἐλὼν κόνιν αἰθαλόεσσαν,  
χεύατο κὰκ κεφαλῆς, χαρέν δ' ὕσχυνε πρόσωπον·  
νεκταρέω δὲ χιτῶνι μέλαινι ἀμφίζανε τέφρη. 25  
αὐτὸς δ' ἐν κονίσῃ μέγας μεγαλωστὶ ταυνοθεῖς  
κεῖτο, φίλησι δὲ χερσὶ κύμην ὕσχυνε δαιτῶν.  
διμωιλίδ', ἀς Ἀχιλεὺς ληίσσατο Πάτροκλός τε,  
θυμὸν ἀκηχέμεναι μεγάλ' ἵαχον ἐκ δὲ θύραζε  
ἔδραμον ἀμφ' Ἀχιλῆα δαίφρονα, χερσὶ δὲ πᾶσαι  
στήθεα πεπλήγοντο, λύθεν δ' ὑπὸ γυνία ἐκάστης.  
'Αντίλοχος δ' ἐτέρωθεν ὡδύρετο, δάκρυα λείβων,  
χείρας ἔχων Ἀχιλῆος· δὲ δ' ἔστενε κυδάλιμον κῆρ.  
δείδιε γάρ μὴ λαιμὸν ἀποτμήσειε σιδήρῳ.  
σμερδαλέον δ' φύμωξεν. ἄκουσε δὲ πότιμα μήτηρ, 35  
ἡμένη ἐν βίνθεσσιν ἀλλὸς παρὰ πατρὶ γέρουντι·  
κώκυστέν τ' ἄρ' ἔπειτα· θειὶ δὲ μιν ἀμφαγέροντο,

The word is usually put with strong emphasis in the beginning of the verse.—15. *ἥλθεν*, a monosyllable.—17. *δύγγελην*, 'tidings,' the event narrated, as in verse 19.—30. *κόνια*. The Schol. remark the emphatic brevity with which the terrible result is stated. *ἀμφιμάχονται*, sometimes written separately.

32. The violent grief of Patroclus is censured by philosophers (e. g. Plato, Rep. iii.), but Homer describes the passionate and impulsive rage of the Heroic period, and in this is followed by Virgil, &c.—33. *κόνιν αἰθαλόεσσαν*, 'the black ashes,' 'embers burnt out,' taken from the hearth, "e foco qui in extrema cubiculi parte, cui ascedebat, esse solebat" (H.)—35. *νεκταρέω*, 'divine,' 'beautiful,' cf. γ. 885.—39. *δινηχάμεναι*, "captiva autem, et al. Trojani, oīs dīnēthīc sunt" (H.)—34. *δαιτῶν*, &c. The subjects of the different verbs are confused. *δαιτῶν*, scil. Achilles;

πᾶσαι, δσαι κατὰ βένθος ἀλὸς Νηρηΐδες ἡσαν.  
 ἔνθ' ἄρ' ἔην Γλαύκη τε, Θάλειά τε Κυμοδόκη τε,  
 Νησαίη Σπειώ τε, Θόη θ' Ἀλίη τε βοῶπις, 40  
 Κυμοθόη τε καὶ Ἀκταίη καὶ Διμνώρεια,  
 καὶ Μελίτη καὶ Ἰαυρα, καὶ Ἀμφιθόη καὶ Ἀγανή,  
 Δωτώ τε Πρωτώ τε, Φέρουσά τε Δυναμένη τε,  
 Δεξαμένη τε καὶ Ἀμφινόμη καὶ Καλλιάνειρα,  
 Δωρὶς καὶ Πανόπη καὶ ἀγακλειτὴ Γαλάτεια,  
 Νημερής τε καὶ Ἀφενδής καὶ Καλλιάνασσα· 45  
 ἔνθα δ' ἔην Κλυμένη, Ἰάνειρά τε καὶ Ἰάνασσα,  
 Μαῖρα καὶ Ὁρείθυια, ἐπτλόκαμός τ' Ἀμάθεια·  
 ἄλλαι θ', αἱ κατὰ βένθος ἀλὸς Νηρηΐδες ἡσαν.  
 τῶν δὲ καὶ ἀργύφεον πλῆτο σπέος· αἱ δ' ἄμα πᾶσαι 50  
 στήθεα πεπλήγοντο· Θέτις δ' ἐξηρχε γόοιο·

Κλῦτε, κασίγνηται Νηρηΐδες, ὄφρ' εὐ πᾶσαι  
 εἰδετ' ἀκούονται, δσ' ἐμῷ ἔνι κήδεα θυμῷ.  
 ὡ μοι ἐγὼ δειλή, ὡ μοι δυσαριστοτόκεια!  
 ἥτ' ἐπεὶ ἄρ τέκον οὐδὲν ἀμύμονά τε κρατερόν τε, 55  
 ἔξοχον ἡρώων· ὁ δ' ἀνέδραμεν ἔρνει Ἰσος·  
 τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὡς γουνῷ ἀλωῆς,  
 νησὶν ἐπιπροέκα κορωνίσιν Ἰλιον εἴσω,  
 Τρωσὶ μαχησμένον· τὸν δ' οὐχ ὑποδέξομαι αὐτὶς,  
 οἴκαδε νοστήσαντα, δόμον Πηλήσιον εἴσω. 60  
 ὄφρα δέ μοι ζώει καὶ δρῷ φάος Ἡελίοιο,  
 ἄχνυται, οὐδέ τι οἱ δύναμαι χραισμῆσαι ιοῦσα.  
 ἄλλ' εἰμ', ὄφρα ἴδωμι φίλον τέκος, ηδ' ἐπακούσω,  
 δ, ττι μν ἵκετο πένθος, ἀπὸ πτολέμοιο μένοντα.

δεῖδι, scil. *Amphilochus*; ἀποτρήσας, scil. *Achilles*. Heyne agrees with Bentley in rejecting vers. 38.—39. Compare with this enumeration that of Virgil, Georg. iv. 236. The names here given to the nymphs are derived from the Cosmogony. As Neleus is a prophetic god, his daughters are Νημίρης and Ἀφενδής.—47. Ἰάνειρα, from Ἰας = μένος, whence ἴα, μία, Heyne.—50. ἀργύφεον, 'white,' 'glittering,' from ἀργύς.—54. δυσαριστοτόχεια, 'sad mother of a noble son' = δυστηνα δριστον τεκοῦσα.—55. ἐπεὶ. The regular ἀποδέσις should be τὸν οὐχ ὑποδέξε, &c., but the grammatical sequence is broken to express sorrow and mourning.—56. ἀνέδραμεν ἔρνει θεος, γουνῷ ἀλωῆς, "rebet arbor in occulto arvo" (Hor.)—58. κορωνίσιν, 'curved,' 'crescent-shaped,' alluding to the ancient form of vessels (from κορωνίς—ίδος); see line 8.—63. χραισμῆσαι, 'to aid him,' see B. L.—64. ιοῦσα. The imperfect,

“Ως ἄρα φωνήσασα λίπε σπέος· αἱ δὲ σὺν αὐτῷ 65  
δακρυνέσσαι ἵσαν, περὶ δὲ σφισι κῦμα θαλάσσης  
ρήγνυντο. ταὶ δ’, ὅτε δὴ Τροίην ἐρίζωλον ἴκοντο,  
ἀκτὴν εἰσανέβαινον ἐπισχερώ, ἔνθα θαμειαὶ<sup>1</sup>  
Μυρμιδόνων εἴρυντο νέες ταχὺν ἀμφ’ Ἀχιλῆα.  
τῷ δὲ βαρὺ στενάχοντι παρίστατο πότνια μήτηρ, 70  
όξὺ δὲ κωκύσασα κάρη λάβε παιδὸς ἑοῖο·  
καὶ ρ̄ ὀλοφυρομένη, ἐπει πτερόεντα προσηῦδα·

Τέκνον, τί κλαίεις; τί δέ σε φρένας ἵκετο πένθος;  
ἔξαύδα, μὴ κεῦθε· τὰ μὲν δή τοι τετέλεσται  
ἐκ Διός, ὡς ἄρα δὴ πρίν γ’ εὔχεο, χείρας ἀνασχών, 75  
πάντας ἐπὶ πρόμυνησιν ἀλήμεναι υἱας Ἀχαιῶν,  
σεῦ ἐπίδευμένους, παθεῖεν τ’ ἀεκήλια ἔργα.

Τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὡκὺς Ἀχιλ-  
λεύς·  
μῆτερ ἐμή, τὰ μὲν ἄρο μοι Ὀλύμπιος ἐξετελεσσεν·  
ἀλλὰ τί μοι τῶν ἥδος, ἐπεὶ φίλος ὥλεθ’ ἐταῖρος, 80  
Πάτροκλος, τὸν ἐγὼ περὶ πάντων τίου ἐταίρων,  
ἴσουν ἐμῷ κεφαλῇ! τὸν ἀπώλεσα· τεύχεα δ’ Ἔκτωρ  
δηρώσας ἀπέδυσε πελώρια, θαῦμα ἰδέσθαι,  
καλά· τὰ μὲν Πηλῆῃ θεοὶ δόσαν, ἀγλαὰ δῶρα,  
ἥματι τῷ, ὅτε σε βροτοῦ ἀνέρος ἐμβαλον εὐνῆ. 85  
αἴθ’ ὅφελες σὺ μὲν αὐθὶ μετ’ ἀθανάτης ἀλίησιν  
ναίειν, Πηλεὺς δὲ θυητὴν ἀγαγέσθαι ἄκοιτιν!  
νῦν δ’, ἵνα καὶ σοὶ πένθος ἐνὶ φρεσὶ μυρίον εἴη,

for the *ε* is long. Yet the aorist is required, so possibly the length of the syllable is due to *aisis*. *ἀπό* = *ἀποθεύ*, ‘at a distance from.’—87. *ἐρίζωλον*, see B. L.—88. *ἐπισχερώ*, ‘in order,’ one after the other (from *σχέρος*).—71. *ἴοιο*. See B. L. for this word, and *ἴηος*, and *ἴηος*.—75. *ώς πρίν γ’ εὔχεο*, see a’. 898, seqq.—78. *ἀλήμενα*. The uncontracted aor. pass. of *ἀλλω* or *είλεο*. The present is properly *είλω*, but was changed to the lengthened form *είλέω*. The remaining flexions were (*είλσω*), *είλσαι*, *είλμαι*, *εάλην*, *ἀλῆναι* (*ἀλήμεναι*), Buttm. Irr. Verba.—77. *ἀεκήλια ἔργα*, ‘insulting,’ ‘unseemly’ deeds; from *ἀεκήλις* came *ἀεκέλιος*, whence *ἀεκάλιος*, *ἀεκήλιος*; a similar change takes place in *ἀιδηλος* = *αιειδελος*.—80. *ἥδος*, ‘utility,’ ‘advantage.’ Some MSS. have *ἥδος*.—88. *κεφαλῇ . . . τὸν*. With the Schol. I have punctuated after *κεφαλῇ*, and thus *τὸν = τοῦτον*, ‘even him have I lost!’ otherwise *τὸν* is = *δν*.—83. *ἀπέδυσε*, here in the sense of ‘despoiling’ = *σκυλεύειν*.—86. *ώς ὅφελες*, “*quam, quoniam pere debebas!* quod Latini una voce *utinam experiment*” (H.)—88. *νῦν δ’ ἵνα*. The grammatical nexus is

παιδὸς ἀποφθιμένοιο, τὸν οὐχ ὑποδέξαι αὐτις,  
οἰκαδε νοστήσαντ' ἐπεὶ οὐδέ με θυμὸς ἄνωγει  
ζώειν, οὐδ' ἄνδρεσσι μετέμμεναι, αἱ̄ κε μὴ "Εκτωρ  
πρῶτος ἐμῷ ὑπὸ δουρὶ τυπεῖς ἀπὸ θυμὸν ὀλέσσῃ,  
Πατρόκλοιο δ' Ἐλωρα Μενοιτιάδεω ἀποτίσῃ.

Τὸν δ' αὐτε προσέειπε Θέτις, κατὰ δάκρυ χέουσα·  
ώκυμορος δὴ μοι, τέκος, ἔσσεαι, οἵ̄ ἀγορεύεις·  
αὐτίκα γάρ τοι ἐπείτα μεθ' "Εκτορα πότμος ἐτοῖμος.

Achilles prefers death, in revenge for Patroclus, to an inglorious life.

Τὴν δὲ μέγ' ὁχθῆσας προσέφη πόδας ὡκὺς Ἀχιλλεύς·  
αὐτίκα τεθναίην, ἐπεὶ οὐκ ἄρ' ἔμελλον ἐταίρῳ  
κτεινομένῳ ἐπαμῦναι· δο μὲν μάλα τηλόθι πάτρης  
ἔφθιτ', ἐμέο δὲ δῆσεν, ἀρῆς ἀλκτῆρα γενέσθαι.  
νῦν δ', ἐπεὶ οὐ νέομαί γε φίλην ἐς πατρίδα γαῖαν,  
οὐδέ τι Πατρόκλω γενόμην φάος, οὐδ' ἐτάροισιν  
τοῖς ἄλλοις, οἱ δὴ πολέες δάμεν "Εκτορι δίψῃ·  
ἄλλ' ἡμαι παρὰ νηυσὸν, ἐτώσιον ἄχθος ἀρούρης,  
τοῖος ἐών, οἵος οὐτις Ἀχαιῶν χαλκοχιτώνων

105

disturbed. The Schol. A. connects νῦν δὲ . . . τοῦτον οὐχ ὑποδέξαι  
ὑποστρίφοντα οἰκαδε. I have adopted Heyne's proposed punctuation.—  
92. πρῶτος, 'previously,' used as our 'first' is frequently.—93. Θωρα =  
'atone for the *exposure* of Patroclus.' τὸ Ἐλωρα, scil. τιμῆματα, "solvet  
mihi ποιην̄ pro cadavere abjecto" (H.) L. S. render widely, 'atone for  
leaving Patroclus a *prey to all dishonour*!'-95. οἵ̄ διφένεις, 'in accordance  
with what you say'; κατὰ τοῖα, οἴα, cf. Plat. Apol. Socr. p. 28, C.D.—  
96. αὐτίκα, &c. Cicero, confidentially in a letter to Atticus (ix. 5) applies  
this line, as also 98 and 99, to express his own regret for the slain Pompey.

96. Quoted by Octavianus (Augustus) on his return to Rome, ostensibly to avenge the death of Cæsar.—100. ἀρῆς ἀλκτῆρα, 'as a protector against disaster;' ἀρῆς = βλάβης, see μ. 384. Aristarchus read "Αρεω, Μαρτις, which in this case should mean *cædis*. The Schol. has περισποστίον (we must circumflex) τὸ ἀρῆς οὐ γέ βλάβης.  
ἴμειο Σὲ Σῆστον, either 'he had *need* of me to be,' &c., or, 'in his death  
hour he *prayed* that I should be;' "vel, *me rogavit*, *vel, me indiguit*; et  
sicut omnino cognati inter se et ad idem redeuntes significatus" (H.) Parmenides (Schol. A.) seems to have read ἴμειο δ' ἔδησεν "Αρης, i.e. Mars cohibuit, impeditavit me quominus exirem et Patrocli mortem averterem." Bentley, as usual, ingeniously conjectures ἵρις (the quarrel with Agamemnon) δὲ μ' ἔδησεν ἀρῆς ἀλκτῆρα γενέσθαι.—101. νῦν δὲ . . .  
ἐπεὶ οὖ, &c. The apodosis is to be sought for in ver. 114: νῦν δὲ εἰμι  
δῆρα, the parenthetic sentences suiting the expressions of an excited  
mind. Heyne and Koeppen suppose an omission of the apodosis, and  
supply νῦν αὐτίκα τεθναίην.—103. "Εκτορι = ύφ" "Εκτορος.—106.

ἐν πολέμῳ ἀγορῷ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι.  
 ὡς ἔρις ἔκ τε θεῶν, ἔκ τ' ἀνθρώπων ἀπόλοιτο,  
 καὶ χόλος, δοτ' ἐφέηκε πολύφρονά περ χαλεπῆναι·  
 δοτε πολὺ γλυκίων μέλιτος καταλειβομένοιο  
 ἀνδρῶν ἐν στήθεσσιν ἀξέται, ἡντε κατνός· 110  
 ὡς ἐμὲ νῦν ἔχολωσεν ἄναξ ἀνδρῶν Ἀγαμέμνων·  
 ἄλλὰ τὰ μὲν προτετύχθαι ἔασσομεν, ἀχιρύμενοί περ,  
 θυμὸν ἐνὶ στήθεσσι φίλον δαμάσαντες ἀνάγκη.  
 νῦν δ' εἴμι, δόφρα φίλης κεφαλῆς ὀλετῆρα κιχείω,  
 "Εκτορα" Κῆρα δ' ἔγώ τότε δέξομαι, διπτότε κεν δὴ 115  
 Ζεὺς ἐθέλη τελέσαι, ἡδ' ἀθάνατοι θεοὶ ἄλλοι.  
 οὐδὲ γάρ οὐδὲ βίη Ἡρακλῆος φύγε Κῆρα,  
 δοτερ φίλατος ἔσκε Διὸς Κρονίωνι ἄνακτι·  
 ἄλλα ἐ Μοῖρ' ἐδάμασσε καὶ ἀργαλέος χόλος Ἡρης.  
 ὡς καὶ ἔγών, εἰ δή μοι δμοίη μοῖρα τέρυκται, 120  
 κείσομ', ἐπεὶ κε θάνω· νῦν δὲ κλέος ἐσθλὸν ἀρούμην,  
 καὶ τινα Τρωιάδων καὶ Δαρδανίδων βαθυκόλπων,  
 ἀμφοτέροις χερσὶ παρειάων ἀπαλάων  
 δάκρυ' δμορξαμένην, ἀδινὸν στοναχῆσαι ἐφείην·

οἰος εἴ τις. In true keeping with the character of Achilles, cf. Hor. Ars Poet.—107. ὡς Ἡρη. We are told that this verse was censured by Heraclitus, who supposed that by *discordia*, ἔρις, the primordial particles (*seminis rerum*) were preserved. οὐ τε θύειν ( I venture to copy the German's grim remark) : " Ut ejecta sit Olympo, quasdammodum Ate, inf. τ'. 126. Ita vero praeceps delata est inter homines ! melius fecissent dili, si ad inferos eam relegasset" (H.)—108. δόφρων, 'is wroth to impel' = ἀνήκει, παρέινει, 'incitare solet ad successandum" (H.)—109. δονέ . . δέστεια, thus join.—μέλιτος καταλαβορένοιε, 'Liquid honey.' Others render, 'honey distilling, trickling,' from hives in trees, &c.—110. ποννώνες, the Schol. interpret by στόρ, but smoke increases in volume as it spreads through the air.—111. βίη Ἡρακλῆος, &c. It is hence inferred that Homer was ignorant of the apotheosis of Hercules. Yet we have it in the *Odyssey* (λ. 601-609), whence again an argument is derived for the diversity of authorship of the two poems. πίνει, here means 'violent death,' as is plain from the words of Achilles, ὅταν Ζεὺς ἐθέλη τελέσαι. 112. Μοῖρα δάμασσε, "Ad Homericam fati notioinem notabilis locus; Junonis ira Hercalem perdidit, et perdere potuit, quia hoc fatale erat Herculi, at Junonis iram nulla alia vis vertere" (H.)—113. κένεοι', &c., 'will lie in the grave when I shall die,' contemptuously of death, "sepulchri, ero inter mortuos si mortuus fuerio; quid tam?" (H.)—114. βαθύκολπων, the same as βαθύζων, see ix. 590, &c., an epithet transferred from garments to females. βαθύκολπος occurs but twice more, 339 inf., and in σ'. 215.—115. στοναχῆσαι. Heyne thinks the older form to

γνοῖεν δ', ὡς δὴ δηρὸν ἐγὼ τολέμοιο πέπαυμαι. 125  
μηδὲ μ' ἔρυκε μάχης, φιλέουσά περ' οὐδέ με πείσεις.

Thetis warns Achilleus against rushing unarmed to the fight. She promises to bring him a new suit of armour wrought by Vulcan.

Τὸν δ' ἡμείβετ' ἔπειτα θεὰ Θέτις ἀργυρόπεζα·  
ναὶ δὴ ταῦτα γε, τέκνον, ἐτήτυμον· οὐ κακόν ἔστιν,  
τειρομένοις ἐτάροισιν ἀμυνέμεν αἰπὺν δλεθρον·  
ἀλλὰ τοι ἔντεα καλὰ μετὰ Τρώεσσιν ἔχονται, 180  
χάλκεα, μαρμαίροντα· τὰ μὲν κορυθαίολος Ἐκτωρ  
αὐτὸς ἔχων ὕμοισιν ἀγάλλεται· οὐδέ τι φημι  
δηρὸν ἐπαγλαίεισθαι, ἐπεὶ φόνος ἐγγύθεν αὐτῷ.  
ἀλλὰ σὺ μὲν μήπω καταδύσεο μῶλον Ἀρηος,  
πρὶν γ' ἐμὲ δεῦρο· ἐλθοῦσαν ἐν δόφθαλμοῖσιν ἴδηαι. 185  
ἡῶθεν γὰρ νεῦμαι, ἅμ' ἡελίῳ ἀνιόντι,  
τεύχεα καλὰ φέρουσα παρ' Ἁφαίστοιο ἄνακτος.

“Ως ἄρα φωνήσασα παλιν τράπεθ' υἱος ἑοῖο·  
καὶ στρεφθεῖσ’, ἀλλησι κασιγνήτησι μετηνόδα·

“Υμεῖς μὲν νῦν δύτε θαλάσσης εὐρέα κόλπον, 140  
δύψμεναί τε γέρονθ' ἄλιον καὶ δώματα πατρός,  
καὶ οἱ πάντ’ ἀγορεύσατ· ἐγὼ δὲ ἐς μακρὸν ὘λυμπον  
εἴμι παρ’ Ἁφαίστον κλυτοτέχνην, αἱ καὶ ἐθέλησιν  
νίεῖ ἐμῷ δόμεναι κλυτὰ τεύχεα παμφανόωντα·

As the Grecians, bearing the body of Patroclus, are now close to the Grecian camp, Hector makes a final charge to seize the corpse. Iris warns Achilleus to rush, unarmed as he was, towards the Trojans. They are struck with sudden terror, and abandon their attempt. The corpse of Patroclus is brought into the camp.

“Ως ἔφαθ· αἱ δὲ ὑπὸ κῦμα θαλάσσης αὐτίκ’ ἔδυσαν· 145  
ἡ δὲ αὐτὸς Οὐλυμπόνδε θεὰ Θέτις ἀργυρόπεζα  
ηἵεν, ὅφρα φίλῳ παιδὶ κλυτὰ τεύχε’ ἐνείκαι.

have been *στεναχίζω*, but see B. L. *ἀδινόν*, ‘frequently,’ see B. L. *ἔφειν*, ‘cause,’ ‘impel,’ “efficiam ut multæ Trojanæ mulieres lamenta faciant” (H.)—125. *Σηρὸν*, long, to the impatient and warlike spirit of Achilleus, for, including the twelve days during which the gods were with the Ethiopians, but fifteen days had elapsed since his withdrawal.

128. *ταῦτα ἐτήτυμον*, *hec vere a te dicta sunt*. *ἐτήτυμον* adverbial.—130. *ἔχονται*. The plural indicates the separate parts of the armour.—136. *νεῦμαι*, i. e. *νέομαι* for *νίνσομαι*=*πορεύσομαι*.—140. *εὐρία κόλπον*, i. e. the Hellespont.

Τὴν μὲν ἄρ' Οὐλυμπόνδε πόδες φέρον· αὐτὰρ Ἀχαιοὶ  
θεοπεσίψ ἀλαλητψ ὑφ' Ἔκτορος ἀνδροφόνοιο  
φεύγοντες, τηῆς τε καὶ Ἐλλήσποντον ἰκοντο. 150  
οὐδέ κε Πάτροκλόν περ ἔυκνήμαδες Ἀχαιοὶ<sup>148</sup>  
ἐκ βελέων ἐρύσαντο νέκυν, θεράποντ' Ἀχιλῆος·  
αὐτὶς γὰρ δὴ τὸν γε κίχου λαὸς τε καὶ ἵπποι,  
Ἐκτωρ τε Πριάμοιο πάϊς, φλογὶ εἴκελος ἀλκήν.  
τρὶς μέν μιν μετόπισθε ποδῶν λάβε φαίδιμος<sup>149</sup> Ἔκτωρ, 155  
ἐλκέμεναι μεμάώς, μέγα δὲ Τρωεστιν ὅμοκλα·  
τρὶς δὲ δύ' Αἴαντες, θοῦριν ἐπιειμένοι ἀλκήν,  
νεκροῦν ἀπεστυφέλιξαν· δὲ ἔμπεδον, ἀλκὶ πεποιθώς,  
ἄλλοτ' ἐπαίξασκε κατὰ μόθον, ἄλλοτε δὲ αὐτε  
στάσκε μέγα ίάχων· δὲ πίσω δὲ οὐ χάζετο πάμπαν. 160  
ώς δὲ ἀπὸ σώματος οὕτι λέοντ' αἴθωνα δύνανται  
ποιμένες ἄγραυλοι μέγα πεινάοντα δίεσθαι·  
ῶς ῥά τὸν οὐκ ἐδύναντο δύνα Αἴαντε κορυστὰ  
Ἐκτωρα Πριαμίδην ἀπὸ νεκροῦ δειδίξασθαι.  
καὶ νῦ κεν εἰρυσσέν τε, καὶ ἀσπετον ἥρατο κῦδος, 165  
εὶ μὴ Πηλείωνι ποδήνεμος ὥκεα Ἰρις  
ἄγγελος ἥλθε θέουσ' ἀπ' Ὀλύμπου, θωρήσσεσθαι,  
κρύβδα Διὸς ἄλλων τε θεῶν· πρὸ γὰρ ἡκέ μιν Ἡρη.  
ἄγχοῦ δὲ ίσταμένη ἔπεια πτερόεντα προσηγόνδα·  
Ὀρσεο, Πηλείδη, πάντων ἐκπαγλότατ' ἀνδρῶν· 170  
Πατρόκλω ἐπάμυνον, οὐ εἴνεκα φύλοπις αἰνὴ  
ἔστηκε πρὸ νεῶν. οἱ δὲ ἄλλήλους ὀλέκουσιν,  
οἱ μέν, ἀμυνόμενοι νέκυος πέρι τεθνητος,  
οἱ δὲ ἐρύσσασθαι ποτὶ Ἰλιον ἡνεμόεσσαν  
Τρῶες ἐπιθύουσι· μάλιστα δὲ φαίδιμος<sup>150</sup> Ἔκτωρ 175  
ἐλκέμεναι μέμονεν· κεφαλὴν δὲ ἐθυμὸς ἀνώγει  
πῆξαι ἀνὰ σκολόπεσσι, ταμόνθ' ἀπαλῆς ἀπὸ δειρῆς.

148. ἄρ', "ut jam dictum est" (Clarke).—149. μέγα ίάχων, 'shouting loudly,' to encourage the Greeks.—151. ἀπὸ σώματος. The Schol. render "from some living animal," see γ'. 28. αἴθων, *fulvus*, 'flame-coloured.'—157. θωρήσσεσθαι, here, 'to rush into view of the combatants,' not 'to be armed,' for Iris knew that the arms of Achilles were in the hands of the Trojans, ver. 199.—158. κρύβδα Διὸς, 'without the knowledge of Jove,' i. e. secretly, 'without his authority.'—172. έστηκε, 'has arisen,' for γίνεται.—174. αἰπὺ θελοντες was the reading of Zenod., but Homer always uses the form ιθέλω.—175. έτιθέσσουσι, 'strive ve-

ἀλλ' ἄνα, μηδ' ἔτι κεῖσο· σέβας δέ σε θυμὸν ἵκεσθω,  
Πάτροκλον Τρωψί κυσὸν μέλπηθρα γενέσθαι·  
σοὶ λώβῃ, αἴ κέν τι νέκυς ἥσχυμμένος ἔλθῃ.

180

Τὴν δ' ἡμείβετ' ἔπειτα ποδάρκης δῖος· Ἀχιλλεύς·  
Ίρι θέα, τίς γάρ σε θεῶν ἐμοὶ ἄγγελον ἤκεν;

Τὸν δ' αὐτε προσέειπε ποδήνεμος ὥκεα Ἰρις·  
“Ηρη με προσήκε, Διὸς κυδρὴ παράκοιτις·

οὐδ' οὔδε Κρονίδης ὑψίζυγος, οὐδὲ τις ἄλλος  
ἀθανάτων, οὐδὲ Ολυμπον ἀγάννιφον ἀμφινέμονται.

Τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὥκεα Ἀχιλ-  
λεύς·

πῶς τ' ἄρ' Ἰω μετὰ μῶλον; ἔχουσι δὲ τεύχε' ἔκεινοι·  
μῆτηρ δ' οὐ με φίλη πρίν γ' εἴα θωρήστεσθαι,  
πρίν γ' αὐτὴν ἐλθοῦσαν ἐν δόφθαλμοῖσιν ἴδωμαι·  
στεντο γὰρ Ἡφαίστοι πάρ' οἰστέμεν ἔντεα καλά.  
ἄλλου δ' οὐ τεν οἴδα, τεῦ ἀν κλυτὰ τεύχεα δύω,  
εἰ μὴ Αἴαντός γε σάκος Τελαμωνιάδαο.

190

ἄλλα καὶ αὐτὸς δγ', ἐλπομ', ἐνὶ πρώτοισιν διμιλεῖ,  
ἔγχει δηϊδων περὶ Πατρόκλου θανόντος.

195

Τὸν δ' αὐτε προσέειπε ποδήνεμος ὥκεα Ἰρις·  
εῦ νυ καὶ ἡμεῖς ἴδμεν, δ τοι κλυτὰ τεύχε' ἔχονται·  
ἄλλ' αὐτως ἐπὶ τάφρον Ἰων, Τρώεσσι φάνηθι,  
αἴ κέ σ' ὑποδδείσαντες ἀπόσχωνται πολέμοιο  
Τρώες, ἀναπνεύσωσι δ' Ἀρήιοι υἱες Ἀχαιῶν  
τειρόμενοι· ὄλιγη δέ τ' ἀνάπνευσις πολέμοιο.

hemently.' The *i* of *ἐπί* is always long in this verb by *arsis*, and is hence distinguished from *ἐπίθνω*, 'to sacrifice.'—177. πήδει ἀνὰ, &c. Iris, as being a goddess, knew the intention of Hector.—180. λώβῃ. Bentley proposed λώβην. ἥσχυμμένος, 'dishonoured,' disgraced. Heyne reads ἥσχυμνός, but the vowel of the perfect is short.—185. οὐδ' οἴδε, rather οὐ Φοίδε, (Bentl.)—186. ἀγάννιφον, 'snow-covered.' Olympus again appears as a mountain.—188. πῶς τ' ἄρ' Ἰω μετὰ μῶλον. A passage cited by Cicero (Attic. Epp. ix. 8) while hesitating whether he should join the party of Pompey. ἔκεινοι, 'yonder foes,' the Trojans. Koeppen compares Virg. *Æn.* ii. 738: "nate, propinquant!"—191. πάρ', anastrophe; the preposition is connected with Ἡφαίστοι.—192. ἄλλου δ' οὐ τεν οἴδα. The old reading for *τεν* was θῆν. *τεν* is for *τενος*, but *τεν* is οὐ. The Schol. ask, why did not Achilles take the armour of Patroclus which was in his tent? The answer is simply, such would not have suited his poetic purpose. There would be no need then for the carefully wrought episode of the shield.—194. θνωρ', 'I ween,' 'suppose' = *νομίζω*.—

‘Η μὲν ἄρ’ ὡς εἰποῦσ’ ἀπέβη πόδας ὡκέα Ἰρις.  
 αὐτὰρ Ἀχιλλεὺς ὥρτο Διὸς φλος ἀμφὶ δ’ Ἀθήνη  
 ὡμοις ἴφθιμοισι βάλ’ αἰγίδα θυσσανδεσσαν.  
 ἀμφὶ δὲ οἱ κεφαλῆς νέφος ἔστεφε δῖα θεάων 205  
 χρύσεον, ἐκ δ’ αὐτοῦ δαῖε φλόγα παμφανῶσαν.  
 ὡς δ’ ὅτε καπνὸς ἴων ἐξ ἄστεος αἰθέρ’ ἵκηται,  
 τηλόθεν ἐκ νήσου, τὴν δῆσιοι ἀμφιμάχονται,  
 οἵτε πανημέριοι στυγερῷ κρίνονται Ἀρηΐ  
 ἄστεος ἐκ σφετέρου ἄμα δ’ ἡλίψ καταδύντι 210  
 πυρσοί τε φλεγέθουσιν ἐπήτριμοι, ὑψόσε δ’ αὐγὴ  
 γίγνεται ἀίσσουσα, περικτιόνεσσιν ἰδέσθαι,  
 αἱ κέν πως σὺν νησὶν ἀρῆς ἀλκτῆρες ἵκωνται.  
 ὡς ἀπ’ Ἀχιλλῆς κεφαλῆς σέλας αἰθέρ’ ἵκανεν.  
 στῇ δ’ ἐπὶ τάφρον ἴων ἀπὸ τείχεος οὐδὲ ἐς Ἀχαιοὺς 215  
 μίσγετο· μητρὸς γάρ πυκενὴν ὥπιζετ’ ἐφετμήν.  
 ἔνθα στὰς ἥσε· ἀπάτερθε δὲ Παλλὰς Ἀθήνη  
 φθέγξατ· ἀτὰρ Τρώεσσιν ἐν ἄσπετον ὥρσε κυδοιμόν.  
 ὡς δ’ ὅτ’ ἀριζήλη φωνή, ὅτε τ’ ἵαχε σάλπιγξ  
 ἄστυ περιπλομένων δηίων ὑπὸ θυμοραϊστέων. 220  
 ὡς τότ’ ἀριζήλη φωνὴ γένετ’ Αἰακίδαο.  
 οἱ δ’ ὡς οὖν αἴον δῆτα χάλκεον Αἰακίδαο,  
 πᾶσιν δρίνθη θυμός· ἀτὰρ καλλίτριχες ἵπποι  
 ἀψ ὅχεα τρόπεον· δσσοντο γάρ ἄλγεα θυμῷ.  
 ἡνίοχοι δ’ ἔκπληγεν, ἐπεὶ ἵδον ἀκάματον πύρ 225  
 δεινὸν ὑπὲρ κεφαλῆς μεγαθύμου Πηλείωνος  
 δαιόμενον· τὸ δὲ δαῖε θεὰ γλαυκῶπις Ἀθήνη.  
 τρὶς μὲν ὑπὲρ τάφρον μεγάλ’ ἵαχε δῖος Ἀχιλλεύς.

198. *εἴτεως*, ‘thus,’ ‘just as you are,’ i. e. without armour.—200. *οὔτε*, i. e. *δῆσιοι*.—210. *ἄστεος* ἐκ *σφετέρου*, ‘issuing forth from their own city.’—211. *πυρσοί*, torches kindled from towers. *ἐπήτριμοι*, ‘numerous,’ from *ἥγριον*, the threads of the distaff. Others from *τρία* = *πολλά*.—215. *ἐπὶ τάφρον*. The Trojans were approaching the fosse. Achilles descends from the rampart, *ἀπὸ τείχεος*, towards the fosse, to meet them. There was some interval between the rampart and fosse, θ'. 213, *δσσον* *ἀπὸ πύργου τάφρος* *ἀπίρυτον*.—219. *ἀριζήλη φωνή*, ‘clear as is the note’ of the trumpet. The trumpet was known to Homer, but not as an instrument of war. The Tragics first mention its use in military signals. The construction is *ὅτε σάλπιγξ ἵαχε* *ὑπὸ δηίων*, “tuba cecinit ab hostili exercitu” (H.)—220. *περιπλόμενων*, ‘beleaguering,’ ‘surrounding the city.’—222. *ὅτα χάλκεον*, cf. Virgil’s *ferrea vox*. *ἄιον*, short, the first

τρὶς δὲ κυκήθησαν Τρῶες, κλειτοί τ' ἐπίκουροι.  
 ἔνθα δὲ καὶ τότ' ὅλοντο δυώδεκα φῶτες ἄριστοι  
 ἀμφὶ σφοῖς ὀχέεσσι καὶ ἔγχεσιν. αὐτὰρ Ἀχαιοὶ  
 ἀσπασίως Πάτροκλον ὑπ' ἐκ βελέων ἐρύσαντες,  
 κάρθεσαν ἐν λεχέεσσι· φίλοι δ' ἀμφέσταν ἑταῖροι  
 μυρδμενοι· μετὰ δὲ σφι ποδώκης εἶπετ' Ἀχιλλεύς,  
 δάκρυα θερμὰ χέων, ἐπεὶ εἰσιδε πιστὸν ἑταῖρον,  
 κείμενον ἐν φέρτρῳ, δεδαΐγμένον ὅξει χαλκῷ.  
 τόν ρ' ἥτοι μὲν ἐπειπτε σὺν ἵπποισιν καὶ ὀχεσφιν  
 ἐς πόλεμον, οὐδὲ ἀντὶς ἐδέξατο νοστήσαντα.

The Trojans hold a council in front of the Grecian camp. Polydamas advises their retreat into the city, intending to repulse from the wall the threatening assault of the Greeks under Achilles.

'Ηέλιον δ' ἀκάμαντα βοῶπις πότνια "Ηρη  
 πέμψεν ἐπ' Ὡκεανοῖο ρόας ἀέκοντα νέεσθαι"  
 'Ηέλιος μὲν ἔδυ, πάνσαντο δὲ δῖοι Ἀχαιοὶ  
 φυλόπιδος κρατερῆς καὶ ὄμοιόν πολέμοιο.

Τρῶες δ' αὐθὶς ἐτέρωθεν, ἀπὸ κρατερῆς ὑσμίνης  
 χωρήσαντες, ἔλυσαν ὑφ' ἀρμασιν ὡκέας ἵππους·  
 ἐς δ' ἀγορὴν ἀγέροντο, πάροις δόρποιοι μέδεσθαι.  
 δρθῶν δ' ἐσταύτων ἀγορὴ γένετ', οὐδέ τις ἔτλη  
 ξέσθαι· πάντας γὰρ ἔχει τρόμος, οὕνεκ' Ἀχιλλεύς  
 ἔξεφάνη, δηρὸν δὲ μάχης ἐπέπαυτ' ἀλεγεινῆς.  
 τοῖσι δὲ Πουλυδάμας πεπυμένος ἥρχ' ἀγορεύειν,  
 Πανθοίδης δὲ γὰρ οἰος ὅρα πρόσσω καὶ ὀπίσσω·

syllable is frequently lengthened by ictus.—231. ἀμφὶ σφοῖς ὀχέεσσι, ἀμφὶ = ἐν or ὅπα, 'parished by means of their own chariots and weapons,' "periere suis obtutti curribus et transfixi hastis suis, in turba conferta fugientium" (H.). So great was the terror of the Trojans at the appearance of the *Ægis* and the flame, that they retreated at once in confusion.—232. φέρτρῳ, 'on the bier,' from φέρω. The Latin form is *feretrum*.—237. τὸν ρα, *quem scilicet*.

239. δικάμαντα, 'never-tiring.' Heracleides referred to the round form of the earth. The ever-flowing river Sperchius is so called, π'. 176.—240. ἀέκοντα, 'against his will.' Apollo favoured the Trojans, and Jove had promised that the Trojans would be victorious while day lasted, ρ'. 455 (Eustath.).—242. δηριόν, 'destructive to all alike.'—244. θύσαν. τῷ δηριόν *curribus*, 'unyoked the steeds which were under the chariot,' the Schol. explains by ὑπέλυσαν τῶν ἀρμάτων: in that case we should write ὑφ'.—248. ἐπέπαυτ', the perfect of the simple verb; see 125: δηρὸν ἔγω πολέμοιο πέπαυματ, some copies have ἀπέπαυετ'.—250. πρόσσω,

“Εκτορὶ δ’ ήεν ἑταῖρος, ίῆ δ’ ἐν νυκτὶ γένοντο·  
ἀλλ’ ὁ μὲν ἀρ μύθοισιν, ὁ δ’ ἔγχει πολλὸν ἐνίκα·  
δ σφιν ἐϋφρονέων ἀγορήσατο καὶ μετέειπεν·

‘Αμφὶ μάλα φράζεσθε, φίλοι· κέλομαι γὰρ ἔγωγε  
ἀστυδε νῦν ἔναι, μὴ μίμνειν Ἡῶ διαν 255  
ἐν πεδίῳ παρὰ νηυσίν· ἐκὰς δ’ ἀπὸ τείχεος είμεν.  
ὅφρα μὲν οὗτος ἀνήρ Ἀγαμέμνονι μήνιε δίψ,  
τόφρα δὲ ρῆτεροι πολεμίζειν ἡσαν Ἀχαιοί.  
χαίρεσκον γὰρ ἔγωγε θοῆς ἐπὶ νηυσὶν ἰανων,  
ἔλπομενος νῆας αἰρησέμεν ἀμφιελίσσας. 260  
νῦν δ’ αἰνῶς δεῖδοικα ποδώκεα Πηλείωνα·  
οίος ἐκείνου θυμὸς ὑπέρβιος, οὐκ ἐθελήσει  
μίμνειν ἐν πεδίῳ, δθι περ Τρῶες καὶ Ἀχαιοὶ  
ἐν μέσῳ ἀμφότεροι μένος “Ἄρηος δατέονται,  
ἀλλὰ περὶ πτόλιος τε μαχήσεται ἡδὲ γυναικῶν. 265  
ἀλλ’ ἴομεν προτὶ ἀστυν πίθεοθέ μοι· ὥδε γὰρ ἔσται.  
νῦν μὲν νῦξ ἀπέπαυστε ποδώκεα Πηλείωνα  
ἀμβροσίην· εἰ δ’ ἀμμει κιχήσεται ἐνθάδ’ ἔσντας  
αὔριον δρμηθεὶς σὺν τεύχεσιν, εν ν τις αὐτὸν  
γνώσεται· ἀσπασίως γὰρ ἀφίξεται “Ιλιον ἵρην, 270  
ὅς κε φύγη· πολλοὺς δὲ κύνες καὶ γύπες ἔδονται

‘the past;’ δπίσσω, ‘the future.’ “Ad nostrum sentiendi modum futura sunt ante nos, præterita tempora, quæ abierunt, pone nos. At veteres contrario modo accipiunt” (H.) πρόσων = τὸ παρελθόν: δπίσσω = τὸ μέλλον (Schol.); see Soph. Ed. Col. 826.—254. ἀμφὶ μάλα φράζεσθε = ἀμφιφράζεσθε, ‘take deliberate council carefully.’ γὰρ in κέλομαι γὰρ marks the beginning of the sentence. Others take μὴ μίμνειν as an infinitive for imperative.—255. τῷ διαν. Some commentators have, of course, found great beauty in the spondaic termination of this verse. The truth is, that the phrase ἡῶ διαν seems to have been a customary formula, and usual with the most ancient poets; see a'. 240, Od. σ. 318, &c.—258. ἐκὰς δ', δὲ = γὰρ.—258. ρῆτεροι πολεμίζειν Ἀχαιοί. ‘the Achaeans were more easy for us to war upon,’ for ρῆτερον ἡν πολεμίζειν τοῖς Ἀχαιοῖς. The Homeric construction was afterwards classed among Attic idioms.—259. Ιανῶν, ‘camping at’ = ἐπαντλιόμενος (Schol.)—264. μένος “Ἄρηος δατέονται, ‘minister the force of Ares,’ i. e. fight. So Heyne, “pugnare partientes haud dubie de iis, qui inter se pugnant. L. S. render, “they shared, were equally inspired by the fury of Ares.” I prefer Heyne’s. ἐν μέσῳ, ‘in the interval between the lines.’ Others understood it, “de campo inter urbem et castra.”—265. περὶ πτόλιος τ', &c., ‘to win the city and our wives.’ This unusual meaning of περὶ γύναικων (see its direct opposite, θ'. 56, 57) led Heyne

Τρώων· αὶ γάρ δή μοι ἀπ' οὐατος ὡδε γένοιτο!  
 εἰ δ' ἀν ἐμοῖς ἐπέεσσι πιθώμεθα, κηδόμενοι περ,  
 νύκτα μὲν εἰν ἀγορῇ σθένος ἔξομεν ἀστυ δὲ πύργοι,  
 ὑψηλαί τε πύλαι, σανίδες τ' ἐπὶ τῆς ἀραρυῖαι, 275  
 μακροί, ἔνξεστοι, ἔξευγμέναι εἰρύνσσονται.  
 πρωτὶ δ' ὑπῆσσοι σὺν τεύχεσι θωρηχθέντες,  
 στησόμεθ' ἀμ πύργους τῷ δ' ἀλγιον, αἴκ' ἐθέλησιν  
 ἐλθὼν ἐκ νηῶν περὶ τείχεος ἄμμι μάχεσθαι.  
 ἀψ πάλιν εἰσ' ἐπὶ νῆας, ἐπει κ' ἐριαύχενας ἵππους 280  
 παντοίου δρόμου ἀση ὑπὸ πτόλιν ἡλασκάζων.  
 εἴσω δ' οὐ μιν θυμὸς ἐφορμηθῆναι ἔάσει,  
 οὐδέ ποτ' ἐκπέρσει πρίν μιν κύνες ἀργοὶ ἔδουνται.

Hector opposes Polydamas, and determines to assault the Grecian camp on the succeeding day.

Τὸν δ' ἄρ' ὑπόδρα ἵδων προσέφη κορυθαίολος "Εκτωρ·  
 Πουλυδάμα, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγορεύεις, 285  
 δες κέλεαι κατὰ ἀστυ ἀλήμεναι αὐτὶς ιόντας.  
 ή οὐπω κεκόρησθε ἐελμένοι ἔνδοθι πύργων;  
 πρὶν μὲν γάρ Πριάμοιο πόλιν μέροπες ἄνθρωποι  
 πάντες μυθέσκοντο πύλυν χρυσον, πολύχαλκον·  
 νῦν δὲ δὴ ἔξαπόλωλε δόμων κειμήλια καλά· 290  
 πολλὰ δὲ δὴ Φρυγίην καὶ Μηρονίην ἐρατεινὴν  
 κτήματα περνάμεν' ἵκει, ἐπεὶ μέγας ὡδύσσατο Ζεύς.  
 νῦν δ' ὅτε πέρ μοι ἔδωκε Κρόνου παῖς ἀγκυλομήτεω,

to condemn this verse.—274. νύκτα μὲν εἰν ἀγορῇ σθένος ἔξομεν, 'we will keep the forces (strength) of our army in the agora, during the night,' i. e. within the city walls. Hector advised the contrary, 298. Two other interpretations are given: 1. "We will be vigorous in plans and council during the night," κρατήσομεν ἐν τῇ βουλῇ (Schol. A.) 2. "We will gain strength by remaining :" this, however could not be expressed by σθένος ἔξομεν.—280. εἰσ' = εἰσεται.—281. δρόμου δση, 'give them enough of driving,' so B. L.—282. οὐ θυμὸς εάσει, 'his courage will not permit him,' i. e. will fail him. Heyne objects to εάσει, thinking some word like ἐφῆσει, είήσει, is required.—283. πρίν μιν, 'sooner shall,' see a'. 29.

286. κατὰ δστυ ἀλήμεναι, 'to be pent up within the city,' B. L.—287. κεκόρησθε. Dawes reads κεκόρεσθε, "at præteritum ubique η retinuit ut Od. θ'. 90, ψ'. 350" (H.). ἀελμένοι, coming from Φέλω, has two Ρ's = Φεελμένοι, like Φεεργμένοι.—291. The Schol. notes that Phrygia is here spoken of as distinct from the Troad, see γ'. 184. Φρυγίην = εἰς Φρυγίην.—292. περνάμενα, 'for sale,' 'offered for sale.' = πωλού-

κῦδος ἀρέσθ' ἐπὶ νησὶ, θαλάσσῃ τ' ἔλσαι Ἀχαιούς,  
νήπιε, μηκέτι ταῦτα νοήματα φαῖν' ἐνὶ δῆμῳ. 295  
οὐ γάρ τις Τρώων ἐπιτείσεται· οὐ γάρ ἔάσω.  
ἀλλ' ἄγεθ', ως ἀν ἐγών εἴπω, πειθώμεθα πάντες.  
νῦν μὲν δόρπον ἐλεσθε κατὰ στρατὸν ἐν τελέεσσιν,  
καὶ φυλακῆς μνήσασθε, καὶ ἐγρήγορθε ἔκαστος'  
Τρώων δ' ὃς κτεάτεσσιν ὑπερφιάλως ἀνιάζει, 300  
συλλέξας λαοῖσι δότω καταδημοβορῆσαι,  
τῶν τινα βέλτερόν ἐστιν ἐπαυρέμεν, ἥπερ Ἀχαιούς.  
πρωὶ δ' ὑπηροῖσι σὺν τεύχεσι θωρηχθέντες,  
νησὶν ἔπι γλαφυρῆσιν ἐγείρομεν ὁξὺν Ἀρηα,  
εἰ δ' ἐτεὸν παρὰ ναῦφιν ἀνέστη διος Ἀχιλλεύς, 305  
ἄλγιον, αἴ κ' ἐθέλησι, τῷ ἔσσεται. οὐ μην ἐγωγε  
φεύξομαι ἐκ πολέμου δυσηχέος, ἀλλὰ μάλ' ἄντην  
στήσομαι, ἥ κε φέρηστι μέγα κράτος, ἥ κε φεροίμην.  
ξυνὸς Ἐνυάλιος, καὶ τε κτανέοντα κατέκτα.

Achilles mourns his friend the long night through. He destines twelve Trojan captives as an offering at his pyre. The female captives mourn the gentle Patroclus; they wash and anoint his corpse.

“Ως Ἐκτωρ ἀγόρευ·” ἐπὶ δὲ Τρώες κελαδησαν, 310  
νήπιοι· ἐκ γάρ σφεων φρένας εἴλετο Παλλὰς Ἀθήνη.  
“Ἐκτορι μὲν γάρ ἐπήνησαν, κακὰ μητιώντι·  
Πουλυδάμαντι δ' ἄρ' οὐτις, δις ἐσθλὴν φράζετο βουλήν.  
δόρπον ἐπειθ' εἴλοντο κατὰ στρατόν αὐτὰρ Ἀχαιοί

μενα, Hesych. see χ'. 45, περνάς.—294. ἐπὶ νησὶ, ‘in battle at the ships’=παρὰ, ‘in pugna ad castra et in castris’ (Heyne). As ἔλσαι has *F*, the *τε* cannot stand, and yet the copula is required: hence Heyne rejects the verse, or alters it to ἀμφ' ἔλα ἔλσαι Ἀχαιούς. But the absence of the fluctuating *F* cannot be fully taken as a test of authenticity.—300. κτεάτεσσι ἀνιάζει, ‘anxious to save his wealth,’ ‘est solicitari ne deripiantur bona ab hostibus,’ a hint at the wealthy Polydamas, as if that were his object in drawing the forces into the city.—304. ἐγείρομεν, i. e. ἐγειρῶμεν.—309. ξυνὸς Ἐνυάλιος, ‘Enyalius sides with both (alternately) and oftentimes slays the slayer.’ Cie. ad Div. vi. 4: “*Omnis bellum Mars communis.*” κτανέοντα, from κτάω, κταίνω, κτανέω, ‘I desire to slay.’ τὸν ἐλπίζοντα κτείναι, Eustath. κατέκτα, “cum notione τοῦ, εἴωθε κατακτεῖναι” (Heyne).

311. Heyne remarks the close connexion this plan of Hector's has to the completion of the Iliad. If the Trojans had followed the plan of Polydamas, and withdrawn within their walls, a second siege would have occurred, Hector would not have fallen beneath Achilles, and the city

παννύχιοι Πάτροκλον ἀνεστενάχοντο γοῶντες. 315  
 τοῖσι δὲ Πηλείδης ἀδινοῦ ἔξηρχε γόοιο,  
 χείρας ἐπ' ἀνδροφόνους θέμενος στήθεσσιν ἔταιρου,  
 πυκνὰ μάλα στενάχων· ὥστε λίς ἡγγένειος,  
 ϕόρα θ' ὑπὸ σκύμνους ἐλαφηβόλος ἀρπάση ἀνὴρ  
 ὑλης ἐκ πυκινῆς· δέ δέ τ' ἄχνυται ὑστερος ἐλθών· 320  
 πολλὰ δέ τ' ἄγκες ἐπῆλθε μετ' ἀνέρος ἵχνι ἐρευνῶν,  
 εἰς ποθεν ἔξειρος μάλα γάρ δριμὺς χόλος αἰρεῖ·  
 ὃς δὲ βαρυστενάχων μετεφώνει Μυρμιδόνεσσιν·

“Ω πύποι, ή ρ’ ἄλιον ἔπος ἔκβαλον ἡματι κείνω,  
 θαρσύνων ἥρωα Μενοίτιον ἐν μεγάροισιν· 325  
 φῆν δέ οι εἰς Ὀπόεντα περικλυτὸν οὐδὲν ἀπάξειν,  
 Ἰλιον ἐκπέρσαντα, λαχόντα τε ληίδος αἴσαν.  
 ἀλλ’ οὐ Ζεὺς ἀνδρεσσι νοήματα πάντα τελευτᾶ·  
 ἄμφω γάρ πέπρωτας δομοίην γαῖαν ἐρεῦσαι  
 αὐτοῦ ἐνὶ Τροίῃ· ἐπεὶ οὐδὲν ἐμὲ νοστήσαντα  
 δέξεται ἐν μεγάροισι γέρων ἵππηλάτα Πηλεύς,  
 οὐδὲ Θέτις μήτηρ, ἀλλ’ αὐτοῦ γαῖα καθέξει.  
 νῦν δὲ ἐπεὶ οὖν, Πάτροκλε, σεῦ ὑστερος εἰμί ὑπὸ γαῖαν,  
 οὐ σε πρὶν κτεριῶ, πρὶν γάρ “Ἐκτορος ἐνθάδε” ἐνείκαι

itself could not be captured by that hero.—316. ἀδινοῦ γόοιο. This lament was forced from him by the impetuosity of his sorrow. “Unless I am mistaken,” says Heyne, “three different species of lamentation were usual among the Greeks: 1st. The natural outburst of sorrow, as here. 2nd. The wailings of women over the corpse, as below, 339. 3rd. The solemn keening before the funeral, as *w.* 719, &c. ἀδινοῦ, ‘continuous,’ ‘proprie enim δινός’ dicitur, quicquid est continuum, densum, conformatum in unum locum coactum” (Heyne).—317. ἀνδροφόνους, ‘his hero-slaying hands.’ An epithet usual of Hector, like “*sævus Hector*” (Virg.) Some read ἀνδροφόνου, sc. ἔταιρου.—318. λίς ἡγγένειος, ‘a bearded lioness.’ The ancients remark that the lion alone has a mane, the lioness a beard (*pilos circum mentum*); and that the “cube” prove a lioness to be intended here. The word λεάινα is later than Homer. Virgil did not know this distinction, as he has ‘*fulva cervice leæna*,’ Georg. iv. (409). λίς, for the accent see λ'. 239.—319. ὑλαφηβόλος, here generally, ‘the hunter,’ = *κυνηγός*.—321. ἄγκεα, ‘winding valleys,’ ‘prima notio est de sinu inter montes’ (H.) ἄγκη, ἄγξ, ‘a bend,’ ἄγκων, *ancon*, &c.—326. The Schol. remarks that hence it appears that Achilles, while at Pthia, was not aware of his own destiny, see verse 9. περικλυτὸν, ‘rendered glorious,’ by victory. Not an *epitheton ornans* (Schol.)—329. ἐρεῦσαι, ‘to reddens,’ ἐρυθρὰ ποιήσαι (Schol.)—332. οὐδὲ Θέτις μήτηρ, ‘ergo Thetis cum Peleo vixit’ (Schol.)—334. “Ἐκτορος τεύχα,

τεύχεα καὶ κεφαλήν, μεγαθύμου σεῖο φονῆος· 335  
 δώδεκα δὲ προπάροιθε πυρῆς ἀπόδειροτομήσω  
 Τρώων ἀγλαὰ τέκνα, σέθεν κταμένοιο χολωθείς.  
 τόφρα δέ μοι παρὰ νησὶ κορωνίσι κείσεαι αὔτως·  
 ἀμφὶ δὲ σὲ Τρωὰν καὶ Δαρδανίδες βαθύκολποι  
 κλαύσονται, νύκτας τε καὶ ἡματα δακρυχέουσαι, 340  
 τάς αὐτοὶ καμόμεσθα βίρφι τε δουρῷ τε μακρῷ,  
 πιείρας πέρθοντε πόλεις μερόπων ἀνθρώπων.

“Ως εἰπὼν ἑτάροισιν ἐκέλετο δῖος Ἀχιλλεὺς,  
 ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν, ὅφρα τάχιστα 345  
 Πάτροκλον λούσειαν ἀπὸ βρότουν αἰματόεντα.  
 οἱ δὲ λοετροχόσιν τρίποδ’ ἵστασαν ἐν πυρὶ κηλέψῃ,  
 ἐν δ’ ἄρδ’ ὕδωρ ἔχεαν, ὑπὸ δὲ ἔνδιλα δαῖον ἐλόντες·  
 γάστρον μὲν τρίποδος πῦρ ἄμφεπε, θέρμετο δ’ ὕδωρ.  
 αὐτὰρ ἐπειδὴ ζέσσεν ὕδωρ ἐνὶ ἡνοπι χαλκῷ,  
 καὶ τότε δὴ λοῦσάν τε, καὶ ἡλείψαν λίπ’ ἐλαίψ· 350  
 ἐν δ’ ὀτειλὰς πλῆσαν ἀλείφατος ἐννεώροιο·  
 ἐν λεχέεσσι δὲ θέντες, ἐανῶ λιτὶ κάλυψαν  
 ἐς πόδας ἐκ κεφαλῆς, καθύπερθε δέ, φάρει λευκῷ.  
 πανινύχιοι μὲν ἐπειτα πόδας ταχὺν ἀμφ’ Ἀχιλῆα  
 Μυρμιδόνες Πάτροκλον ἀνεστενάχοντο γοῶντες. — 355  
 Ζεὺς δ’ “Ηρην προσέειπε κασιγνήτην ἄλοχόν τε·

‘the armour Hector owns,’ i. e. the armour taken from Patroclus.—338. αὔτως, ‘thus unburied,’ = ἀτραφος (Schol.)—341. καμόμεσθα, ‘won by toil,’ καμεῖν est σύν καμάτῳ τεύχειν (H.)—342. πιείρας πόλεις = ‘rich, opulent cities,’ cf. πίνω δῆμος, ε'. 710.—346. τρίποδ, τρίποντος, h. l. non est, quod alibi, cui imponitur aliquod, sed ipse libes basi impositus” (Heyne).—347. ὕδωρ. “Possis mirari ὕδωρ in binis versibus 347, 348, occurrere modo priore brevi, modo producta; refero hoc ad modum iteratis literis pronuntiandi et sic syllabam producendi, ὕδωρ” (Heyne). Simply, when *v*, it is in arsis, in thesis, *v*.—349. ἡνοπι, ‘glittering,’ = splendentis; others (Schol.) render ‘singing,’ from ὅψ.—350. λίπω θλαψ, ‘richly with oil.’ λίπτα, adverbially, or with Donalds.=λίπτι dat. ‘with olive oil,’ see Gr. Gr. § 180.—351. ἐννεώροιο, ‘nine years old.’ The ancients appear to have attributed a certain mystic efficacy to nine years. Thus, βούς ἐννέωρος, Od. κ'. 19. The Aloids are mentioned as nine years old in Od. λ'. 310. See, regarding Minos, Od. τ'. 179. In the present passage we may explain by reference to the period when this oil was brought from Thessaly, at the commencement of the expedition.—352. ἐανῷ ‘ductile,’ ‘flowing,’ from ἐάω. The substantive form has a short, from ἐννυμι. See B. L.

356-368. These verses are supposed by Heyne, Koeppen, and Wolf, to

Zeus altercates with Juno, and censures her because she has managed that Achilles should again take part in the fray.

Ἐπρηξας καὶ ἔπειτα, βοῶπις πότνια "Ηρη,  
ἀνστήσασ' Ἀχιλῆα πόδας ταχὺν· ἡ ρά νυ σεῖο  
ἔξ αὐτῆς ἐγένοντο καρηκομώντες Ἀχαιοί.

Τὸν δὲ ἡμέβετ' ἔπειτα βοῶπις πότνια "Ηρη· 360  
αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες!  
καὶ μὲν δὴ πού τις μέλλει βροτὸς ἀνδρὶ τελέσσαι,  
διπερ θυντός τ' ἐστί, καὶ οὐ τόσα μῆδεα οἴδεν·  
πῶς δὴ ἔγωγ', ἦ φημι θεάων ἔμμεν ἀρίστη,  
ἀμφότερον, γενεῆ τε, καὶ οὐνεκα σὴ παράκοιτις 365  
κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνάσσεις,  
οὐκ ὅφελον Τρώεσσι κοτεσσαμένη κακὰ ράψαι;

Thetis arrives at the abode of Hephaestus, and is hospitably received by Charis.

Ως οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγύρευον. —  
'Ηφαίστου δὲ ἵκανε δόμον Θέτις ἀργυρόπεζα,  
ἀφθιτον, ἀστερόεντα, μεταπρεπέ ἀθανάτοισιν, 370  
χάλκεον, ὃν ρὸν αὐτὸς ποιήσατο Κυλλοποδίων.  
τὸν δὲ εὐρ' ἰδρώοντα, ἐλισσόμενον περὶ φύσας,  
σπεύδοντα· τρίποδας γὰρ ἐείκοσι πάντας ἔτευχεν,  
ἐστάμεναι περὶ τοῖχον ἐνσταθέος μεγάροιο.  
χρύσεα δέ σφ' ὑπὸ κύκλα ἐκάστη πυθμένι θῆκεν, 375  
ὄφρα οἱ αὐτόματοι θεῖον δυσαίστατ' ἀγῶνα,

be the work of a Rhapsodist, to serve as a connecting link between this passage and that at π'. 432, regarding the decree of Jupiter, the crafty council of Hera, and the discord hence arising. Now, there is nothing in the lines internally to show they are non-Homeric, and it is unfair reasoning, first to maintain the *separate* composition of the parts of the Iliad from their want of connexion, and then to condemn, as Rhapsodic, passages intended to make that connexion clear.—366. Ζεὺς δὲ Ἡρη προσέντε. Yet, in next verse we have πότνια "Ηρη, a strong proof indeed of the fluctuation of the digamma.—357. καὶ, "importunum est cum ἔπειτα." Bentl. reads ἐπρηξάς δὲ ἔπειτα. ἐπρηξας, 'you have effected your object then, in having aroused,' &c.—368. τελέσσαι, scil. τοῦτο οταῦτα, i. e. the arousing of Achilles.

371. Κυλλοποδίων, a diminutive from κυλλόποντος. κυλλόδης is the Ionic form for χαλδῆς.—373. ἑκάστη πάντας, 'twenty tripods in all,' 'non pauciores quam viginti,' Latini dicunt 'tripodes ad viginti numero' (Heyne).—374. ἐνσταθός, 'well built,' = εὐπήκτου.—375. ὑπο—θῆκε = ὑπέθηκε κύκλα σφι ἐκάστη (εἰν) πυθμένι.—376. οἱ. The Schol.

ἡδ' αὐτις πρὸς δῶμα νεοίατο, θαῦμα ἰδέσθαι.  
 οἱ δ' ἡτοι τόσσον μὲν ἔχον τέλος, οὔτα δ' οὐπω  
 δαιδάλεα προσέκειτο· τά ρ' ἥρτυε, κόπτε δὲ δεσμούς.  
 δόφορ' δγε ταῦτ' ἐπονεῖτο ἴδυλροι πραπίδεσσιν, 380  
 τόφρα οἱ ἐγγύθεν ἥλθε θεὰ Θέτις ἀργυρόπεζα.  
 τὴν δὲ ἴδε προμολοῦσα Χάρις λιπαροκρήδεμνος,  
 καλή, τὴν ὕπνιε περικλυτὸς Ἀμφιγυήεις.  
 ἐν τ' ἄρα οἱ φῦ χειρὶ, ἔπος τ' ἔφατ', ἐκ τ' ὀνόμαζεν.  
 Τίπτε, Θέτι τανύπεπλε, ίκάνεις ἡμέτερον δῶ, 385  
 αἰδοίη τε φίλη τε; πάρος γε μὲν οὔτι θαμίζεις.  
 ἀλλ' ἔπεο προτέρω, ίνα τοι πὰρ ξείνια θείω.  
 "Ως ἄρα φωνήσασα πρόσω ἄγε δῖα θεάων.  
 τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνου ἀργυροήλου,  
 καλοῦ, δαιδαλέουν ὑπὸ δὲ θρῆνυς ποσὶν ἔνεν· 390  
 κέκλετο δ' Ἡφαιστον κλυτοτέχνην, εἰπέ τε μῦθον.  
 "Ἡφαιστε, πρόμολ' ὀδε! Θέτις νύ τι σεῖο χατίζει.  
 τὴν δ' ἡμείβετ' ἔπειτα περικλυτὸς Ἀμφιγυήεις."  
 "Ἡ ρύ νύ μοι δεινή τε καὶ αἰδοίη θεός ἔνδον,  
 η μ' ἐσάωσ' δτε μ' ἄλγος ἀφίκετο, τῆλε πεσόντα, 395

remark that this is = *αὐτῷ*, *For*, *sibi*, not the nom. *οἱ*, = *ἰκεῖναι*. *δγάνα θεῶν* = 'assembly of the gods.' Some of the Schol. enumerating the five meanings of *ἄγων*, 'de loco, de cœtu, de multitudine, de certamine, de templo,' take it in the last sense here; but this is an erroneous interpretation transferred from *η'*. 298.—378. *τόσσον*, i. e. (*ἐπὶ*) *τόσσον* (*ἐφ' θσον*), 'so far,' 'were completed up to this.'—379. *δεσμούς* = 'rivets' = *ροῦς ἥλους*.—382. **Χάρις**. As Charis is represented to be wife of Vulcan here, while Venus is so in the Odyssey, the Chorizontes have hence derived an argument for the diverse authorship of the poems. But Charis and Venus are but different names for ideal beauty, and severally are spouses of Vulcan from the surpassing beauty or gracefulness of his workmanship.—383. *ἄπτε*, 'had in marriage,' 'matrimonio tenuit.'—386. *πάρος θαμίζεις*. *πάρος*, in the sense of *jamdudum*, has the present. Some read *θαμίζεις*.—392. *πρόμολ'* ὀδε, 'come just as you are,' *ῷδε* = *ώς ἔχεις*. Some Schol. are censured by Aristarchus for rendering *ῷδε* = *huc*.—394. **δαινή**, &c. Vulcan speaks while yet in his laboratory.—395. *τῆλε* = *τηλόθεν*, i. e. *ἄπ' οὐρανοῦ*. The general tradition of Vulcan's lameness was the cause of the myth here, and the different one in *α'*. 587. Endeavouring to explain this traditional lameness, some represented him as being hurled from heaven to Lemnos; others, into the ocean. Heyne refers the origin of the Lemnian fable to the fact that that island was wasted by volcanic fires; as the oceanic tradition is due to the physical theory of the union of fire and water, mystically expressed

μητρὸς ἐμῆς ἴότητι κυνώπιδος, ἢ μ' ἐθέλησεν  
κρύψαι, χωλὸν ἔόντα τότ' ἀν πάθον ἄλγεα θυμῷ,  
εἰ μή μ' Εὐρυνόμη τε Θέτις θ' ὑπεδέξατο κόλπῳ,  
Εὐρυνόμη, θυγάτηρ ἀφορρόδουν Ὡκεανοῖο.

τῆσι παρ' εἰνάετες χάλκευον δαίδαλα πολλά, 400  
πόρπας τε γυαμπτάς θ' ἔλικας, κάλυκάς τε καὶ ὄρμους,  
ἐν σπῆῃ γλαφυρῷ περὶ δὲ ρόος Ὡκεανοῖο  
ἀφορῷ μορμύρων ῥέεν ἀσπετος· οὐδέ τις ἄλλος  
ῥέεεν, οὔτε θεών, οὔτε θυνητῶν ἀνθρώπων,  
ἄλλὰ Θέτις τε καὶ Εὐρυνόμη ἵσαν, αἱ μ' ἐσάωσαν. 405  
ἡ νῦν ἡμέτερον δόμον ἔκει τῷ με μάλα χρεώ  
πάντα Θέτι καλλιπλοκάμω ζωάγρια τίνειν.  
ἄλλὰ σὺ μὲν νῦν οἱ παράθες ζεινήια καλά,  
δόφρ' ἀν ἐγὼ φύσας ἀποθείομαι δπλα τε πάντα.

“H, καὶ ἀπ' ἀκμοθέτοιο πέλωρ αἴητον ἀνέστη, 410  
χωλεύων· ὑπὸ δὲ κυῆμαι ρώοντο ἀραιαῖ·  
φύσας μέν ρ' ἀπάνευθε τίθει πυρός, ὄπλα τε πάντα  
λάρνακ' ἐς ἀργυρένην συλλέξατο, τοῖς ἐπονεῖτο·  
σπόγγῳ δ' ἀμφὶ πρόσωπα καὶ ἀμφῷ χεῖρος ἀπομόργυνυ,  
αὐχένα τε στιβαρὸν καὶ στήθεα λαχνήεντα· 415  
δῦ δὲ χιτῶν', ἔλε δὲ σκῆπτρον παχύ, βῆ δὲ θύραζε,  
χωλεύων· ὑπὸ δ' ἀμφίπολοι ρώοντο ἀνακτι,  
χρύσειαι, ζωῆσι νεήνισιν είοικυῖαι.

by Vulcan sheltering under Ocean.—398. *εἰ μή*, &c. “Ad oceanum fere se recipere et confugere solent dii ab Olympo profugi et latebras quarentes, accidente forte notione, quod ad extremam terræ et cœli oram Oceanus sedem habet” (Heyne).—399. ἀφορρόδουν, ‘circumfluent,’ flowing back into itself.—400. εἰνάετες. See note above, 351.—401. πόρπη = *fibula*, ‘clasp.’ θύλκε, ‘armlets’ of ring-fashion, “brachii ornamentum” (Heyne). κάλυκες ‘clasp-tubes,’ i. e. tubes into which the tongue of the clasp fitted. Others explain as ornaments shaped like flower-buds.—410. *διήτον πέλωρ*, ‘the wondrous monster;’ from ἀγαόμαι came ἀγήτος, ‘admirable,’ ‘wondrous,’ and thence, as in ράιω from ρήγω, αἴρω—ἄγρα, ἀγήτος becomes διήτος (Buttm.) Heyne deduces from δατος, = δῆτος, then with *F αἴητος*, or διήτος. See B. L.—411. ὄπλο δε κυῆμαι ράσσοντο ἀραιαῖ, ‘his weak limbs moved quickly,’ “simpl. pro *incessantem*” (H.). χωλεύων Masc. Scil. Vulcanus supplied from πέλωρ.—413. λάρνακ’, ‘chest,’ for the more common word κιβωτός.—417. ὑπερφέσοντο αὐτῷ, for ὑπ' αὐτοῦ, i. e. supported his shoulders. “Verbum probabilius a ρεῖν, ρόος, ρώειν ductum, nam notio motus ubique est primaria in ἐρρέοντο et dictum quoque de motu *infirmo*, Od. ψ'. 8.”

τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδῇ,  
καὶ σθένος, ἀθανάτων δὲ θεῶν ἄπο ἔργα ἵσασιν. 420

αἱ μὲν ὑπαιθα ἄνακτος ἐποίπυνον· αὐτὰρ ὑ ἔρρων,  
πλησίον, ἔνθα Θέτις περ, ἐπὶ θρόνου Ιζε φαεινοῦ·  
ἐν τῷ ἄρα οἱ φῦ χειρὶ, ἐπος τ' ἔφατ', ἐκ τῷ ὄνδμαζεν·

Τίπτε, Θέτι τανύπεπλε, ίκάνεις ἡμέτερον δῶ,  
αλδοὶ τε φίλη τε; πάρος γε μὲν οὔτι θαμίζεις. 425  
αῦδα δ, τι φρονέεις· τελέσαι δέ με θυμὸς ἄνωγεν,  
εἰ δύναμαι τελέσαι γε, καὶ εἰ τετελεσμένον ἐστίν.

Thetis informs Hæphæstus of the object of her coming.

Τὸν δὲ ἡμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·  
“Ηφαιστός, οἱ ἄρα δὴ τις, δσαι θεαί εἰσ’ ἐν Ὀλύμπῳ,  
τοσσάδ’ ἐνὶ φρεσὶν ὡσιν ἀνέσχετο κῆδεα λυγρά, 430  
δσσ’ ἐμοὶ ἐκ πασέων Κρονίδης Ζεὺς ἄλγε’ ἔδωκεν;  
ἐκ μὲν μ’ ἀλλάων ἀλιάων ἀνδρὶ δάμασσεν,  
Αἰακίδῃ Πηλῆῃ, καὶ ἔτλην ἀνέρος εὐνήν,  
πολλὰ μάλ’ οὐκ ἐθέλουσα· δὲ μὲν δὴ γῆραϊ λυγρῷ  
κεῖται ἐνὶ μεγάροις ἀρημένος. ἄλλα δέ μοι νῦν 45  
νιὸν ἐπει μοι δῶκε γενέσθαι τε τραφέμεν τε,  
ἔξοχον ἡρώων· δ’ ἀνέδραμεν ἔρνει ἵσος·  
τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὡς γουνῷ ἀλωῆς,

—419. τῆς εὐ μὲν φρεσὶν. Heyne, removing the comma after *γενέσθαι* *εἰσεκενία*, connects these with the girls to whom the statuetes are compared, not to the statuetes themselves. But this is to deprive the workmanship of its wondrous nature. A poet's fancy is not to be limited by the strict limits of possibility. And there are traditions of other miracles of art, as astonishing as these, e. g. the self-moving figures made by Daedalus, that of Pandora, and Salus, the guardian of Crete.—420. θεῶν ἔργα, i. e. accomplishments suitable to creations originating with the gods. See Od. v. 72.—421. ἔργον, 'proceeding,' 'moving onwards,' 'certum esse arbitror ἔργον, simpliciter esse ἔργον σθαι' (H.) Some Schol. from the phrase *ἔργος* = abi in malam rem, gave the meaning of 'painfully moving,' 'limping,' to this word.—427. τετελεσμένον, 'if it be possible,' for 'si quid est quod jam factum est, potest sane illud fieri iterum.'

422. ἀλιάων, 'ocean nymphs,' ἔναλιών θεῶν. A married woman is styled *γυνὴ δημητεῖσα*, an unmarried, ἀδμῆς. A metaphor, perhaps derived from breaking cattle in pairs for the yoke.—425. ἀρημένος, 'injured by old age.' From ἀρά = βλάβη, *dama*νω, through the verb ἀρῆμι; *a* being lengthened as in 'Αρης, &c. Others bring it from *αιρεῖν*, but, if so, the form should be *γηρημένος*.—428. τὸν μὲν ἐγὼ,

νηνσὶν ἐπιπροέκτα κορωνίσιν Ἰλιον εἴσω,  
Τρωσὶ μαχησόμενον τὸν δὲ οὐχ ὑποδέξομαι αὐτὶς, 440  
οἴκαδε νοστήσαντα, δόμον Πηλήιον εἴσω.  
ὅφρα δέ μοι ζώει καὶ δρῷ φάος Ἡελίοιο,  
ἄχνυται, οὐδὲ τί οἱ δύναμαι χραισμῆσαι ίοῦσα.  
κούρην ἦν ἄρα οἱ γέρας ἔξελον υἱες Ἀχαιῶν,  
τὴν ἄψ ἐκ χειρῶν ἔλετο κρείων Ἀγαμέμνων. 445  
ἥτοι δ τῆς ἀχέων, φρένας ἔφθιεν αὐτὰρ Ἀχαιοὺς  
Τρῶες ἐπὶ πρύμνησιν ἐέλεον, οὐδὲ θύραζε  
εἴων ἔξιέναι τὸν δὲ λίσσοντο γέρουντες  
Ἀργείων, καὶ πολλὰ περικλυτὰ δῶρ' ὄνδραζον.  
Ἐνθ' αὐτὸς μὲν ἔπειτ' ἡναίνετο λοιγὸν ἀμῦναι· 450  
αὐτὰρ δ Πάτροκλον περὶ μὲν τὰ ἀ τεύχεα ἔστεν,  
πέμπε δέ μιν πόλεμόνδε, πολὺν δ ἄμα λαὸν ὅπασσεν.  
πᾶν δ ἡμᾶρος μάρναντο περὶ Σκαιῆσι πύλησιν·  
καὶ νῦ κεν αὐτῷ μαρτόλιν ἐπραθον, εἰ μὴ Ἀπόλλων  
πολλὰ κακὰ ρέειντα, Μενοίτεον ἀλκιμονούσιον, 455  
ἔκταν' ἐνὶ προμάχοισι, καὶ Ἐκτορὶ κῦδος ἔδωκεν.  
τοῦνεκα νῦν τὰ σὰ γούναθ' ίκάνομαι, αἴ κ' ἔθελησθα  
νίεῖ ἐμῷ ὡκυμόρῳ δόμεν ἀσπίδα καὶ τρυφάλειαν,  
καὶ καλὰς κνημῖδας, ἐπισφυρίοις ἀραρυίας,  
καὶ θώρηχ'. δ γάρ ην οἱ, ἀπώλεσε πιστὸς ἐταῖρος, 460  
Τρωσὶ δαμεῖς· δ δὲ κεῖται ἐπὶ χθονὶ θυμὸν ἀχεύων.

Ἥερμαστος, promising a ready assent to Thetis, prepares to forge a suit of armour.

Τὴν δὲ ἡμείβετ' ἔπειτα περικλυτὸς Ἀμφιγυήεις  
θάρσει, μή τοι ταῦτα μετὰ φρεσὶ σῆσι μελόντων.

&c. "Notandum, quod secundum Homerum Thetis educavit Achilleum, non Chiron, ut scriptores recentiores."—444. The succeeding thirteen verses are rejected by Schol. A, &c., as being but a summary of what had previously been fully related, and because statement that Ulysses and Ajax urged Achilles to send Patroclus to the combat is false.—446. φρένας ἔφθιεν, 'vexed his heart,' lit. 'eat away.' The usual phrase is not φθίειν φρένας, but φθινύθειν φρένας. The penult of φθίειν is short here, as in §. 87.—449. δόμαζον, 'promised,' 'offered,' as in Il. i. 121, where the parallel passage, 268, has ὑπέσχετο δῶρ' Ἀγαμέμνων.—458. υἱει, i. e. υἱει, dative of υἱος, υἱος, gen. υἱος, &c. The ancients questioned why no sword is mentioned here. It is plain the spear is not mentioned, because Achilles had not given his to Patroclus. The Schol. solves the question unsatisfactorily, δτι η μάχαιρα παντὶ ἀρμόζει.—460. δ γάρ

αὶ γάρ μιν θανάτοιο δυσηχέος ὥδε δυναίμην  
νόσφιν ἀποκρύψαι, ὅτε μιν μόρος αἰνὸς ἵκανοι. 465  
ῶς οἱ τεύχεα καλὰ παρέσσεται, ολά τις αὗτε  
ἀνθρώπων πολέων θαυμάσσεται, δις κεν ἴδηται.

“Ως εἰπὼν τὴν μὲν λίπεν αὐτοῦ, βῆ δὲπι φύσας·  
τὰς δὲ ἐς πῦρ ἔτρεψε, κέλευσε τε ἐργάζεσθαι.  
φύσαι δὲ ἐν χοάνοισιν ἐέικοσι πᾶσαι ἐφύσων, 470  
παντοίην εὐπρηστὸν ἀύτμην ἔξανιεῖσαι,  
ἄλλοτε μὲν σπεύδοντι παρέμμεναι, ἄλλοτε δὲ αὗτε,  
δππως Ἡφαιστός τ' ἐθέλοι, καὶ ἔργον ἄνοιτο.  
χαλκὸν δὲ ἐν πυρὶ βάλλεν ἀτειρέα κασσίτερόν τε,  
καὶ χρυσὸν τιμῆντα καὶ ἄργυρον· αὐτὰρ ἔπειτα 475  
θῆκεν ἐν ἀκμοθέτῃ μέγαν ἄκμονα· γέντο δὲ χειρὶ<sup>480</sup>  
ῥαιστῆρα κρατερήν, ἔτερηφι δὲ γέντο πυράγρην.

The description of the shield of Achilles.

Ποίει δὲ πρώτιστα σάκος μέγα τε στιβαρόν τε,  
πάντοσε δαιδάλλων, περὶ δὲ ἄντυγα βάλλε φαεινήν,  
τρίπλακα, μαρμαρέην, ἐκ δὲ ἄργυρεον τελαμῶνα. 480

ἥν οἱ, for that (corslet) which he had, his faithful companion lost. The corslet (*θώρηξ*) is specified as the chief defensive armour.

476. γέντο. This verb is usually derived from *ἔλετο*, by contraction *ἔλτο*, then *ἐντο*, *Feντο*, and ( $\gamma = F$ ) *γέντο*. It is, however, a passive syncopated aor. derived from the present, and distinguished from the imperfect merely by this syncope; and derived from a root *γεν* = *γάω*, 'to take.' Buttmann is inclined to think it a dialectic form of *ἔλετο*, as *κίντρο* is quoted from Alcman for *κέλετο*, the *γ* then is in place of the aspirate.—477. κρατερήν, elsewhere *ράιστήρα* is masculine, in the Ionic dialect feminine (Schol. A.)—478. On line 478 a long scholium is extant, explaining the texture of the shield by allegorical cosmogony. Thus the four metals mean the four elements; the five *πτύχαι* are the five zones, &c. Heyne, in the true spirit of mere German criticism, censures altogether the introduction of this episode: "Clypei enim hujus nulla est ratio ad carmen ejusque argumentum, nihil quod conjunctum sit cum actione Iliadis, nullam habet vim ad declarandam Achillis virtutem; altera parte non minus aliena est clypei sculptura ab Homericī sevi ne de Trojanis temporibus dicam, rudiore simplicitate." The shield of Hercules in Hesiod is made up of fragments from the Cyclic poets, but there are two celebrated imitations of the Homeric shield, that of *Aeneas* in Virgil, and the view presented to Adam from Mount Pisgah (Milt. Par. Lost).

478. σάκος. The poet as yet speaks only of the foundation or mass of the shield. The ornaments on its outer surface commence, vs. 482.—479. ἄντυγα. The 'edge' or 'rim' of the hammered metal was thinnest

πέντε δ' ἄρ' αὐτοῦ ἔσαν σάκεος πτύχες· αὐτὰρ ἐν αὐτῷ ποιεὶ δαίδαλα πολλὰ ἴδυντοι πραπίδεσσιν.

'Ἐν μὲν γαῖαν ἔτευξ, ἐν δ' οὐρανόν, ἐν δὲ θάλασσαν,  
'Ηέλιον τ' ἀκάμαντα, Σελήνην τε πλήθουσαν,  
ἐν δὲ τὰ τείρεα πάντα, τάτ' οὐρανὸς ἐστεφάνωται, 485  
Πληγάδας θ' Ὑάδας τε, τό, τε σθένος Ὡρίωνος,  
'Ἄρκτον θ', ἦν καὶ ἄμαξαν ἐπίκλησιν καλέουσιν,  
ητ' αὐτοῦ στρέφεται, καὶ τ' Ὡρίωνα δοκεύει,  
οἴη δ' ἄμμορος ἐστὶ λοετρῶν Ὡκεανοῖο.

(ἄντυγ' ὑπὸ πρώτην, γλεπτότατος θέε χαλκὸς: v. 275), and consequently required to be strengthened by plates of metal, here threefold. D'Hancarville thought the words ἄντυγα τρίπλακα denoted the three great divisions into which the whole surface of the shield was divided.—**480.** τελαμὸν, 'the belt,' by which the shield was slung over the shoulder when not in actual use.—**481.** πτύχας, 'folds,' 'layers' of metal, one over the other; the upper two were bronze, the lower two cassiterus, and the middle of gold. The ornaments, therefore, were wrought in brass, cf. η'. 247. The ancients, endeavouring to interpret Homer allegorically, rendered πτύχες as 'zones,' but, as Heyne remarks, "Mirabilis rea Sphæra terrestris Homerica astate jam nota!" ἐν αὐτῷ, scil. σάκει, 'on its surface.'—**483.** ἐν μὲν, &c. The Schol. A. mentions the remarkable fact that Zenodotus, contented with the summary description of the shield, rejected the whole subsequent episode; but we know not the specific grounds of this rejection. Vico (in Coleridge's Intr.) brings this episode down to the time of Numa; see, however, ad fin.—**484.** σελήνην πλήθουσαν, 'the moon at her full,' = πλήρη, i. e. Πανσέληνον.—**485.** τείρεα, 'stars.' Some derive from τερπεῖς, "immo a τείρω, τερεώ, sculptum, tum figura expressa" (H.)—**486.** πληγάδας, cf. Virg. Georg. i. 187, 246.—**487.** Ἄρκτον. The greater bear was also called ἄμαξα. The ancients assert that the lesser bear, though known to the Phoenicians, was first made known to the Ionians by Thales, and hence the Wolfians derive an argument against the authenticity of this passage.—**488.** αὐτοῦ στρέφεται, 'revolves always in the same spot,' "eodem semper in loco" (H.) ὡς μη καταδυομένη (Schol.) Others render 'in the same spot as the Pleiades.' Ὡρίωνα δοκεύει, 'watches with suspicion Orion,' as being a hunter, but such an idea must have been represented on some celestial globe for 'in celo ipso has siderum formas vix sibi jungit aliquis;' if so, some sort of celestial globe must have been known to the author of this passage.—**489.** οἴη δ' ἄμμορος, &c., 'but it alone bathes not in ocean's waters.' Yet *Ursa* is not the only star which never sets; this is the case with all the stars of the Arctic circle. We may answer, *Ursa major* was the only star of which this was known in Homer's time, the other stars of the Arctic circle not having been observed until a later period; or we may answer, with Aristotle, 'that that is the only one (metaphorically) which is the best known.' τὸ οἴη δ' ἄμμορος, κυρτὸν

Ἐν δὲ δύῳ ποίησε πόλεις μερόπων ἀνθρώπων 490  
 καλάς. ἐν τῷ μὲν ῥά γάμοι τ' ἔσαν εἰλαπίναι τε·  
 νύμφας δ' ἐκ θαλάμων, δαῖδων ὑπὸ λαμπομενάων,  
 ἥγινεον ἀνὰ ἀστυν· πολὺς δ' ὑμέναιος ὁρώρει·  
 κοῦροι δ' ὀρχηστῆρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν  
 αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες 495  
 ἵσταμεναι θαύμαζον ἐπὶ προθύροισιν ἑκάστη.  
 λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἔνθα δὲ νεῖκος  
 ὡρώρει· δύο δ' ἄνδρες ἐνείκεον εἰνεκα ποινῆς  
 ἄνδρὸς ἀποθιμένου· δὲ μὲν εὔχετο πάντ' ἀποδοῦναι,  
 δῆμως πιφαύσκων· δ' ὁ ἀναίνετο μηδὲν ἐλέσθαι. 500  
 ἀμφῶ δ' ἵεσθην ἐπὶ ἵστοι πεῖραρ ἐλέσθαι.  
 λαοὶ δ' ἀμφοτέροισιν ἐπήπυσον, ἀμφὶς ἀρωγοί·  
 κήρυκες δ' ἄρα λαὸν ἐρήτυσον· οἱ δὲ γέροντες  
 εἴσατ' ἐπὶ ξεστοῖσι λίθοις, ἵερῷ ἐνὶ κύκλῳ·

μεταφοράν, τὸ γὰρ γνωριμώτατον, μόνον (Arist. Poet. xxv. § 8). Three other methods of solving the difficulty are mentioned by Heyne: 1st. ἄρκτος is put for all the stars of the Polar circle (Heraclitus). 2nd. οἴη is used merely in comparison with the previously mentioned stars (Apollonius). 3rd. The reading is corrupt. Heyne thinks the correction of Crates to have been οὐ τε καὶ ἀμμωρος, which, of course, settles the difficulty.—490. δύο πόλεις. Agyllias of Corcyra supposed these two cities to have been Athens and Eleusis, and hence too was derived an argument for Homer's birth at Athens.—492. ὑπὸ λαμπομενῶν, 'under the light of burning torches,' which were held high up, over the heads of the brides.—493. ἥγινεον, to be pronounced as a trisyllable; the ι is long. Bentley proposes ἥγινεν. νύμναος. Heyne thinks this word a proof of the later age of this episode. Homer nowhere else mentions the nuptial song, which is thought to have originated with the Attics.—495. βοὴν ἔχον, 'uttered their tones' = ἔξεων. γυναῖκες = 'the matrons.'—496. θαύμαζον, 'gazed with admiration at.'—498. ποινῆς, 'the bloodmult,' or price of atonement for an involuntary murder. The Attic term was τὰ ὑποφόνια. For ἀποθιμένου Zenodotus read ἀποκταμένου.—499. εὐχετο, 'vowed,' i.e. positively asserted.—500. πιφαύσκων, 'declaring.' δ' ἀναίνετο, 'the other denied,' μηδὲν ἐλέσθαι, supply λέγων.—501. ἀμφω ἵεσθην, 'both desired to terminate the matter by witnesses.' ἵστωρ = *conscius, intelligens*. The Schol. render ἐπὶ μάρτυρι, "testibus adhibitis" (H.). Others render 'judicially,' 'before a judge, citing ψ. 486: ἵστορα δ' Ἀγρείδην Αγαμένονα θείομεν ἀμφω πεῖραρ ἐλέσθαι = to make an end of the matter. Some explain by reference to the game in which two parties, each holding opposite ends of a rope, endeavour to pull it to themselves, see ν. 859.—502. ἐπηρπόν, 'applauded,' *acclamarunt* (H.)—504. λεπῷ ἐνὶ κίνδυῳ. If we consider that anciently there appears to have been a circular row of elevated

σκῆπτρα δὲ κηρύκων ἐν χέροις ἔχον ἡεροφόνων· 505  
τοῖσιν ἔπειτ' ησσον, ἀμοιβηδίς δὲ δίκαζον.

κεῖτο δ' ἄρ' ἐν μέσσοισι δύνα χρυσοῖο τάλαντα,  
τῷ δόμεν, δις μετὰ τοῖσι δίκην ιθύντατα εἴποι.

Τὴν δὲ ἑτέρην πόλιν ἀμφὶ δύνα στρατοὶ εἶσατο λαῶν,  
τεύχεσι λαμπρόμενοι· δίχα δὲ σφισιν ἦνδανε βουλή, 510  
ἡ διαπραθέειν, ή ἀνδιχα πάντα δάσασθαι,  
κτῆσιν δῆσην πτολίεθρον ἐπήρατον ἐντὸς ἔργει·  
οἱ δὲ οὕπω πείθοντο, λόχῳ δὲ ὑπεθωρήσσοντο.  
τεῖχος μέν ρ' ἀλοχοί τε φίλαι καὶ νήπια τέκνα  
ρύνατ' ἐφεσταότες, μετὰ δὲ ἀνέρες, οὓς ἔχε γῆρας· 515

seats in the centre of the agora set apart for judicial trials, we may translate, 'in the sacred circular seat of justice'; *sacred*, because justice was the attribute of deity; *circular*, as appears from Eurip. *Orest.* 917, *εὐγορᾶς χραίνων κύκλον*, and the well-known passage, Soph. *Œd.* *Tyr.* 417. Heyne, however, considers *κύκλος* to mean *ipse concessus τῶν γερόντων*, 'the assembly of sages ranged in a circle,' the epithet *ἱερὸς* being = *εριμῖ*, *præclarī*, *venerabiles*, just as above, *s.* 56, we had *ἱερὸν τέλος* applied to the guard.—505. *ἐν χέροις* ἔχον, 'who held?' either the *litigants*, to show they had the privilege of publicly addressing the people, just as the *Dicasts* at Athens received also a *σκῆπτρον* before entering the court: or the *judges*, as the symbol of their authority and power. The first is preferable, cf. Od. *β.* 37, of Telemachus about to address the people, *στῇ δὲ μέσῃ ἀγορῆ*, *σκῆπτρον δε οἱ ἔμβαλε χειρὶ κήρυξ*.—506. *τοῖσιν* = *σύν τοῖσιν*, 'with these sceptres.' *ἱθύνον*, 'rose up to plead'; scil. the litigants, or we may with Heyne render *τοῖσιν* = *ἐν τοῖσιν*, scil. γέροντος, "in mediis eorum surgunt dicturi causam" (H.). *ἀμοιβηδίς*, 'alternately,' 'one after the other.' *δίκαζον*, 'pleaded their cause'.—507. *δύνα χρυσοῖο τάλαντα*, either, 'the amount of the blood-money,' or the amount of the *sacramentum* (*παράστασις* or *πρυτανεῖον* of the Attic law courts), deposited by both parties to prevent frivolous litigation.—508. *δε . . . ιθύντατα εἴπη*, 'who should plead his cause with strictest justice' = *δρθώτατα*. The sum was to be given to that one of the contending parties whose cause should appear to be most just, not to the judge who should pronounce sentence, as some render, since a special reward to a judge for deciding righteously is unheard of in antiquity.—509. *δύε στρατοί*, i. e. an army of besiegers placed in two encampments, the better to surround or assault the city.—510. *δίχα σφίσιν ἤνδανε βουλή*, i. e. the besiegers intended, by continuing the siege, to plunder the town altogether, or, if it yielded before, they proposed to leave half the property to the townsmen, and be content with the other half.—512. *ἐπήρατον*, 'fair,' 'desirable,' = a town remarkable for its buildings, &c.—513. *οἱ δέ*, 'the townsmen.' *ἄνδε θωρήστορε*, were secretly (*ἀνδε*) armed for an ambuscade = *εἰς λόχον*.—

οἱ δὲ ἵσαν· ἥρχε δὲ ἄρα σφιν "Αρης καὶ Παλλὰς Αθήνη,  
ἀμφω χρυσείω, χρύσεια δὲ εἶματα ἔσθην,  
καλῶ καὶ μεγάλω σὺν τεύχεσιν, ὥστε θεώ περ,  
ἀμφὶς ἀριζήλω· λαοὶ δὲ ὑπολίζοντες ἥσαν.  
οἱ δὲ δτε δή ρ̄ ἵκανοι, δθι σφίσιν εἰκε λοχῆσαι, 520  
ἐν ποταμῷ, δθι τὸ ἀρδμὸς ἔην πάντεσσι βοτοῖσιν,  
ἔνθ' ἄρα τοιγ' Ἰζοντ', εἰλυμένοι αἴθοππι χαλκῷ.  
τοῖσι δὲ ἔπειτ' ἀπάνευθε δύω σκοποὶ εἴλατο λαῶν,  
δέγμενοι διπότε μῆλα ἰδοίατο καὶ ἔλικας βοῦς.  
οἱ δὲ τάχα προγένοντο, δύω δὲ ἄμ' ἔποντο νομῆες, 525  
τερπόμενοι σύριγξι· δόλον δὲ αὐτὶ προνόησαν.  
οἱ μὲν τὰ προϊδόντες ἐπέδραμον, ὥκα δὲ ἔπειτα  
τάμνοντ' ἀμφὶ βοῶν ἀγέλας καὶ πώεα καλὰ  
ἀργεννῶν δίων· κτεῖνον δὲ ἐπὶ μηλοβοτῆρας.  
οἱ δὲ ὡς οὖν ἐπύθοντο πολὺν κέλαδον παρὰ βουσίν, 530  
εἰράων προπάροιθε καθήμενοι, αὐτίκ' ἐφ' ἵππων  
βάντες ἀερσπόδων μετεκίαθον, αἴψα δὲ ἵκοντο.  
στησάμενοι δὲ ἐμάχοντο μάχην ποταμοῖο παρ' ὅχθας,  
βάλλον δὲ ἀλλήλους χαλκήρεσιν ἐγχείρουν.  
ἐν δὲ "Ερις, ἐν δὲ Κυδοιμὸς ὄμιλεον, ἐν δὲ ὄλοη Κήρ, 535  
ἄλλον ζωὸν ἔχουσα νεούτατον, ἄλλον ἄουτον,  
ἄλλον τεθνῶτα κατὰ μόθον ἔλκε ποδοῖν·

515. *φέατο* 'defended.' See B. L.—516. οἱ δὲ ἵσαν, i. e. 'the townsmen.'—519. *ἀμφὶς ἀμφὶλος*, 'radiant all round' (B. L.) *ὑπολίζοντες*, 'of smaller stature.' "Tenendum est quod δίλιγος, Homero semper est, *parvus non paucus*" (H.)

520. *εἴκε*, 'where it seemed fitting to them.' *εἴκε* = *εἴδικε*, *εἴκες* *ην*.—521. *ἀρδμὸς*, 'a watering place' = *ποτισμὸς*.—522. *εἰλυμένοι*, 'shielded,' 'covered with brazen shields,' "spectat ad situm sedentis et inclinantis corpus, insidentisque calcibus."—523. *τοῖσι*, i. e. for the townsmen in ambush.—525. οἱ δὲ, i. e. the oxen and sheep of the besiegers, see 528.—527. *ἐπέδραμον*, 'seeing the flocks beforehand, ran in on them.'—528. *τάμνοντ'* *ἀμφὶ* = *ἀμφιτάμνοντο*, 'cut off on all sides,' 'intercepted, see λ. 401.—529. *κτεῖνον δὲ ἔπι*, 'and slew moreover; ' reading *ἔπι* we must render, 'slew the shepherds who were over them.'—530. οἱ δὲ, i. e. 'the besiegers.'—531. *εἰράων προπάροιθε καθήμενοι*, 'as they sat in their place of council,' i. e. in the sacred position set apart in the centre of the camp for public deliberation, &c. The use of the Latin *pro concione* is analogous.—533. *στησάμενοι*, 'marshalling themselves in order,' 'instruentes aciem' (H.)—535—540. Are read also in Hesiod's shield of Hercules, vs. 156-159: "Similiores sunt venae Hesiodes quam Homericæ" (H.)—535. *δηλεον*, 'fought,' 'combated.' The commen-

είμα δ' ἔχ' ἀμφ' ὕμοισι δαφοινεὸν αἴματι φωτῶν.  
ώμιλεν δ', ὥστε ζωοὶ Βροτοί, ηδ' ἐμάχοντο,  
νεκρούς τ' ἀλλήλων ἔρυσον κατατεθνηώτας.

540

Ἐν δ' ἐτίθει νειὸν μαλακήν, πίειραν ἄρουραν,  
εὐρεῖαν, τρίπολον· πολλοὶ δ' ἀροτῆρες ἐν αὐτῷ  
ζεύγεα δινεύοντες ἐλάστρεον ἔνθα καὶ ἔνθα.

οἱ δ' ὀπότε στρέψαντες ἱκοίατο τέλσον ἀρούρης,  
τοῖσι δ' ἔπειτ' ἐν χερσὶ δέπας μελιηδέος οἴνου 545  
δόσκεν ἀνήρ ἐπιών· τοι δὲ στρέψασκον ἀν' ὅγμους,  
ἴμενοι νειοῖ βαθείης τέλσον ἱκέσθαι.

ἡ δὲ μελαίνετ' ὀπισθεν, ἀρηρομένη δὲ ἐώκει,  
χρυσείη περ ἐοῦσα· τὸ δὴ πέρι θαῦμα τέτυκτο.

Ἐν δ' ἐτίθει τέμενος βαθυλήϊον· ἔνθα δ' ἔριθοι 550  
ῆμων, δέξιας δρεπάνας ἐν χερσὶν ἔχοντες.  
δράγματα δ' ἄλλα μετ' ὅγμον ἐπήτριμα πίπτον ἔραζε,  
ἄλλα δ' ἀμαλλοδετῆρες ἐν ἐλλεδανοῖσι δέοντο.  
τρεῖς δ' ἄρ' ἀμαλλοδετῆρες ἐφέστασαν· αὐτὰρ ὀπισθεν 555  
παῖδες δραγμεύοντες, ἐν ἀγκαλίδεσσι φέροντες,  
ἀσπερχὲς πάρεχον· βασιλεὺς δ' ἐν τοῖσι σιωπῇ  
σκῆπτρον ἔχων ἐστήκει ἐπ' ὅγμου γηθόσυνος κῆρ.  
κήρυκες δ' ἀπάνευθεν ὑπὸ δρυὶ δαῖτα πένοντο,  
βοῦν δὲ ιερεύσαντες μέγαν ἄμφεπον· αἱ δὲ γυναῖκες  
δεῖπνον ἐρίθοισιν, λευκὸν ἄλφιτα πολλὰ πάλυνον. 560

tators quote Virg. *En.* viii. 700: "Sævit medio in certamine Martis."—  
536. *δοντον*, 'as yet unwounded' = ἀτρωτον.—539. *ώμιλεν*, 'fought,'  
scil. the Fates, &c., fought like the mortals.—541. *νειὸν μαλακήν*, 'soft  
land, freshly turned by the plough.'—542. *τρίπολιν*, 'thrice ploughed.'  
Hesiod mentions land ploughed four times, *τετράπολιν*, in continuation.  
—543. *δινεύοντες*, the same as *στρέψαντες*, below.—546. *μελιηδέος*: *εος*  
is to be pronounced as a monosyllable, *οίνος* being digammated.—546. *ἀν'*  
*ὅγμος*, 'in line,' or order. The proper and strict meaning of *ὅγμος* is  
*series*, *τάξις*. Thus below, the word means the line of fallen swathes,  
see 552 and 557. The Schol. Brev. render by, 'through the furrows,'  
*τοῦ ἀρότρου τομαὶ*.—547. *τέλσον ἀρούρης*, the end of the field, where  
they would rest awhile and receive refreshment, cf. v. 707. *βαθείης*,  
'the deep, soft soil.'—548. *ἀρηρομένη*, 'like land actually ploughed,'  
from *ἀρω*, a reduplicated form.—549. *πέρι = περισσῶς*, *admodum*.—  
550. *ἔριθοι*, 'workmen,' here 'reapers,' usually derived from *ἔρα* = *terra*.  
—552. *μετ' ὅγμον*, 'in line,' or series, see 546. After this verse Agyllias  
of Corcyra inserted another, *καρπὸν Ἐλευσινίης Δημήτερος ἀγλαο-*  
*δώρου*, doubtless for the purpose mentioned, vs. 490.—553. *Ἐλλεδανοῖσι*,  
'with sheaf-bands,' from *ἔλω*, *μελω*, *εἰλεω*, see B. L.—556. *βασιλεὺς*,

Ἐν δ' ἐτίθει σταφυλῆσι μέγα βρίθουσαν ἀλωῆν,  
καλήν, χρυσείην· μέλανες δ' ἀνὰ βότρυες ἡσαν·  
ἐστήκει δὲ κάμαξι διαμπερὲς ἀργυρέησιν.  
ἀμφὶ δέ κνανέην κάπετον, περὶ δὲ ἔρκος ἔλασσεν  
κασσιτέρου· μία δὲ οἰη ἀταρπιτὸς ἡεν ἐπ' αὐτήν, 565  
τῇ νίσσοντο φορῆες, δτε τρυγόωεν ἀλωῆν.  
παρθενικαὶ δὲ καὶ ἡτθεοι, ἀταλὰ φρονέοντες,  
πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα παρπόν.  
τοῖσιν δὲ ἐν μέσσοισι πάϊς φόρμιγγι λιγείη  
ἱμερόεν κιθάριζε λίνον δὲ ὑπὸ καλὸν ἀειδεν 570  
λεπταλέη φωνῇ· τοὶ δὲ ρήσσοντες ἀμαρτῇ  
μολπῇ τὸ ίνγυμῷ τε πυσὶ σκαίροντες ἔποντο.  
Ἐν δὲ ἀγέλην ποίησε βοῶν δρθοκραιράων·  
αὶ δὲ βάνες χρυσοῖ τετεύχατο κασσιτέρου τε·  
μυκηθμῷ δὲ ἀπὸ κόπρου ἐπεσσεύοντο νομόνδε, 575  
πὰρ ποταμὸν κελάδοντα, παρὰ ρόδανὸν δονακῆα.

here simply 'the master, or 'owner' of the farm.—559. *ἱερέσταντες*, simply, 'having slaughtered.'—560. *ἄλφιτα πάλυνον*, they showered fine flour on the meat whilst roasting, and thus formed a sort of crust on its surface.—562. *βότρυες*, 'clusters.' *βότρυς* is the cluster of grapes; *σταφυλῆ*, the stem or pedicle by which the cluster hangs from the vine.—563. *ἀργυρέησι*. Some have *ἀργυρίοισι*, but *κάμαξ*, masculine, is a trench or *fosse*, feminine, a vine prop or stake.—567. *ἀταλὰ φρονέοντες*, 'with gentle thoughts,' befitting the season of youth's enjoyment.—570. *λίνον ὑπὸ καλὸν ἀειδεν*. Altogether there are three methods proposed: 1. (*τὸ*) *λίνον ὑπῆδε*, *καλὸν σὺν λεπταλέῃ φωνῇ*, 'the chord of the harp attuned pleasantly with his clear voice,' *ut chorda succinat voci pueri cantillantis submissa.* 2. The nom. to *ὑπῆδε* is *παῖς*, 'the boy with clear voice, sang sweetly to the instrument; or, 3. Read *Λίνον* (masc.), the boy sang the song of Linus, &c. The Linus song was very ancient, akin to the Bormos and Manneros, and was the lament for the beauty of spring destroyed by the summer heat; see Mull. Lit. Gr. chap. ii. Of these Heyne prefers the second: "Puer cecinit suaviter voce submissa, vel, tenera, ad fides."—571. *ῥήσσοντες*. Supply *γῆν*, beating the earth in time, cf. Hor. "fossor ter pepulit terram."—572. *μόλπῃ*, 'with graceful movement.' *μόλπη* is applied to any graceful motion, as well as to song; see Mull. Lit. Gr. chap. ii. *σκαίροντες*, 'skipping.' We can hardly, with some, add the adverb 'lightly,' cf. Od. κ'. 412: *πόρτιες σκαίροντες*.—575. *ἀπὸ κόπρου*, 'from the stall-yard.'—576. *περὶ ρόδανὸν δονακῆα*, 'beside a reedy ground waving in the breeze.' *δονακῆα* is the substantive; yet Heyne fairly enough wonders how a plot of sedge and reeds should grow on the banks of a *rapid* river. Zenodotus read *διὰ*, i. e. "boves properantes ad fluvium sonantem, per

χρύσειοι δὲ νομῆες ἄμ' ἐστιχόωντο βόεσσιν,  
τέσσαρες, ἐννέα δέ σφι κύνες πόδας ἀργοὶ ἔποντο.

σμερδαλέω δὲ λέοντε δύ' ἐν πρώτησι βόεσσιν  
ταῦρον ἐρύγμηλον ἔχετην ὁ δὲ μακρὰ μεμυκὼς 580  
ἔλκετο· τοὺς δὲ κύνες μετεκίαθον ἡδὲ αἰζηοί.

τὼ μὲν ἀναρρήξαντε βοὸς μεγάλοιο βοείην,  
ἔγκατα καὶ μέλαν αἴμα λαφύσσετον· οἱ δὲ νομῆες  
αὐτῶς ἐνδέσαν, ταχέας κύνας ὀτρύνοντες.

οἱ δὲ ἥτοι δακέειν μὲν ἀπετρωπῶντο λεόντων, 585  
ἰστάμενοι δὲ μάλ' ἐγγὺς ὑλάκτεον, ἐκ τ' ἀλέοντο.

'Ἐν δὲ νομὸν ποίησε περικλυτὸς Ἀμφιγυήεις,  
ἐν καλῇ βῆσσῃ, μέγαν οἰων ἀργεννάων,  
σταθμούς τε κλισίας τε κατηρεφέας ἵδε σηκούς.

'Ἐν δὲ χορὸν ποίκιλλε περικλυτὸς Ἀμφιγυήεις, 590  
τῷ ἵκελον, οἰόν ποτ' ἐνὶ Κυνωσῷ εὐρείῃ  
Δαίδαλος ἡσκησεν καλλιπλοκάμψ Ἀριάδνῃ.  
ἐνθα μὲν ἡίθεοι καὶ παρθένοι ἀλφεσίβοιαι  
ώρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χείρας ἔχοντες.

*arundinetum mobile, a vento agitatum.* Others for *ῥόδανδν* read *ῥαδανδν*, 'moving,' from *κραδαίνω*. Knight has *ῥόδανδν*, *roscidum*, and thinks this very ancient word a proof of the genuineness of the episode. In old editions the text has *περιφοδανδν*, *δονακῆα*, 'rapidly flowing,' 'reedy,' both as epithets of the river.—579. **σμερδαλέω λέοντε**, "memorari duo leones prædatum egressos, ex more leonum, bene notaverat Koeppen (H.)—580. **ἐρύγμηλον**, 'bellowing,' from *ἐρύγω*, see B. L. under *βροχθδς*.—591. **τοὺς δὲ κύνες**, 'them,' i. e. the two lions. The common editions have *τὸν δὲ κύνες*, but it was not the *bull* the dogs pursued, but the lions.—583. **λαφύσσετον**. Naturalists remark this characteristic of the lion, that before he eats the flesh, he laps up the blood of his victim.—584. **ἐνδέσαν**, 'urgently pursued,' from *δίημι* = *διώκω*.—585. **λεόντων**. The construction is *ἀπετρωπῶντο τῶν λεόντων*, *ῶστε*.—586. **ἐκ δ' ἀλέοντο**, 'yet still they avoided that;' scil. τοῦ δακεῖν. —587. **νομὸν**, 'flock,' hence the epithet *μεγάν*.—589. **σταθμοὺς**, the stations of the young of the flocks in the fields. The epithet *κατερεφέας*, belongs to *σταθμοὶ* and *κλισίαι*, not to *σηκοὶ*, "nam caules aut sæpta ovium non sunt tecta" (H.)—590. **χορὸν ποίκιλλε**, 'arranged the semblance of a dance.' The Schol. take *χορὸν* in its proper meaning, 'adorned a place for dancing.' Heyne remarks that the attributing the introduction of this species of Cretan dance to Dædalus, proves its very high antiquity. A dance of Ariadne in relief is attributed to Dædalus by Pausanias, ix. 793. The comparison of the mazes of this dance with those of the labyrinth is due to later poets only.—593. **ἀλφεσίβοιαι**, 'dower-winning.' The girls are said to win the oxen which were given

τῶν δ' αἱ μὲν λεπτὰς ὁδόνας ἔχον, οἱ δὲ χιτῶνας 595  
εἴλατ' ἐϋνυήτους, ἡκα στίλβοντας ἐλαίῳ.  
καὶ ρὸς αἱ μὲν καλὰς στεφάνας ἔχον, οἱ δὲ μαχαίρας  
εἴχον χρυσείας ἐξ ἀργυρέων τελαμώνων.  
οἱ δὲ ὅτε μὲν θρέξασκον ἐπισταμένοισι πόδεσσιν  
ρέεια μάλι, ὡς ὅτε τις τροχὸν ἄρμενον ἐν παλάμησιν 600  
ἔζόμενος κεφαμενὸς πειρήσεται, αἱ κε θέησιν.  
ἄλλοτε δ' αὖ θρέξασκον ἐπὶ στίχας ἀλλήλοισιν.  
πολλὸς δὲ ἴμερόεντα χορὸν περιίσταθ' ὅμιλος,  
τερπόμενοι· μετὰ δὲ σφιν ἐμέλπετο θεῖος ἀοιδός,  
φορομίζων· δοιὼ δὲ κυβιστητῆρε κατ' αὐτούς, 605  
μολπῆς ἐξάρχοντος, ἐδίνευον κατὰ μέσσους.

'Εν δὲ ἐτίθει ποταμοῖο μέγα σθένος Ὡκεανοῖο,  
ἄντυγα πάρ πυμάτην σάκεος πύκα ποιητοῖο.

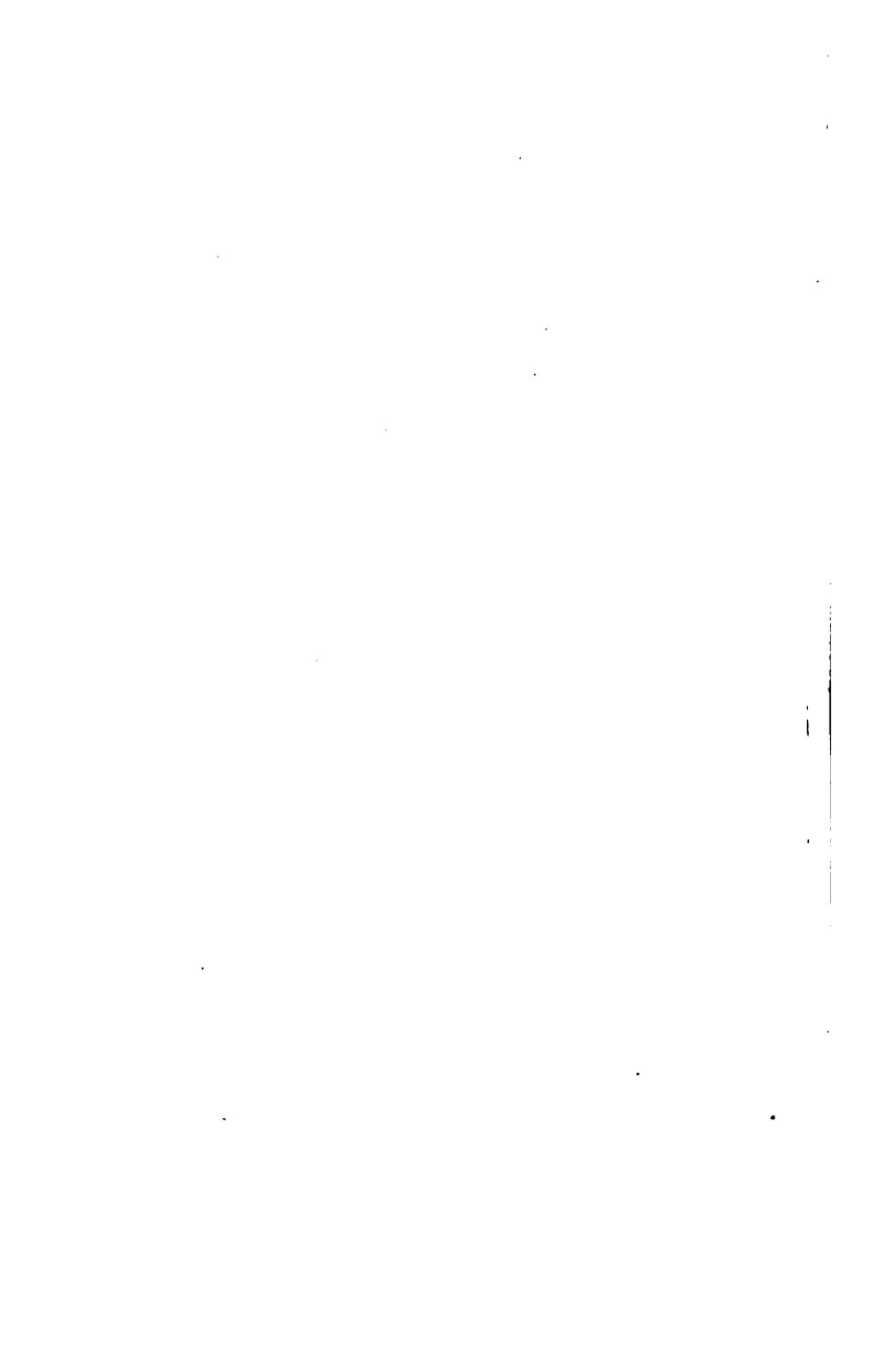
Αὐτὰρ ἐπειδὴ τεῦξε σάκος μέγα τε στιβαρόν τε,  
τεῦξ ἄρα οἱ θώρηκα, φαεινότερον πυρὸς αὐγῆς· 610  
τεῦξε δέ οἱ κόρυθα βριαρήν, κροτάφοις ἀραρύιαν,  
καλήν, δαιδαλέην· ἐπὶ δὲ χρύσεον λόφον ἡκεν·  
τεῦξε δέ οἱ κνημίδας ἔανοῦ κασσιτέροιο.

Αὐτὰρ ἐπεὶ πάνθ' ὅπλα κάμε κλυτὸς Ἀμφιγυνήεις,  
μητρὸς Ἀχιλλῆος θῆκε προπάροιθεν ἀείρας. 615  
ἡ δὲ, ἵρηξ ὡς, ἀλτὸ κατ' Οὐλύμπου νιφάντος,  
τεύχεα μαρμαίροντα παρ' Ἡφαίστοιο φέρουσα.

by their suitors to their parents, as *ἴεδνα* or *sponsal gifts*.—595. *αἱ μὲν* = 'the maidens.' *οἱ δὲ*, the youths.—596. *ἡκα στίλβοντας ἐλαίῳ*, 'shimmering softly with brightness.' *ἐλαίου* used for brilliance, the sheen of shot silk, &c. (H.) Others supply *ῶσει*, 'as if with oil.'—599. *θρέξασκον*, 'bounded' in a circle, then danced in rows towards each other, Schol.—600. A verse cited by Strabo to refute Eporus, who made Anacharsis the first inventor of the potter's wheel. Heyne cites a sort of critical note of Seneca (Ep. xc.): "Anacharsis inventit rotam figuli, cuius circuitu vasa formantur, dein, quia apud Homerum inventitur figuli rota, *marvult videri versus falsos esse quam fabulum*."—601. *αἱ κε θέησιν*, 'whether it will run freely.'—604. *τερπόμενοι*, enallage of number, *πόλλος* precedes.—606. *κυβιστητῆρες*, 'gesticulators,' these are the *Coryphai*, or leaders of the chorus, *οἱ ἐξάρχοντες μολπῆς*, both in singing and dancing.—608. So in Hesiod, the shield is surrounded by the ocean.—610. *θώρηκα*. An elaborate description of a thorax had already been given, λ'. 19, &c. There was no need to describe one again.—612. *ἔανοῦ*, 'ductile,' see B. L., and note on book iii. 52.

Vico and other writers infer the comparatively late period of Homer

from this episode of the shield. The chief argument brought forward by these writers proves a little too much. They assert that such workmanship as is here described belongs to a period even subsequent to Pisistratus and Numa. Now, if the authenticity of the episode depend upon its similarity to any possible stage or era of art, we must conclude that the episode never was composed at all, for no technical skill could possibly form the pictures here represented. Such writers, and, indeed, most commentators, have examined Homer by the tests of reality, possibility, &c., leaving out altogether the fantasies and inventions of a pure poetic imagination. It is only possible, in painting or sculpture, to represent a single position lasting for ever—no motion or transition can be described—yet here in the shield all the pictures are moving tableaux. The oxen plough, and then the ground grows dark beneath the share; the youths and maidens dance, now in a circle, now in rows ; the reaper cuts the swathes, and these in turn are bound by gleaners. All is a living and moving drama, not the fixed daguerreotype of plastic art.



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